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FEBRUARY 1990
ISSUE 17
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THE One

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FOR 16-BIT GAMES

MAGAZINE OF THE YEAR

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MIDWINTER

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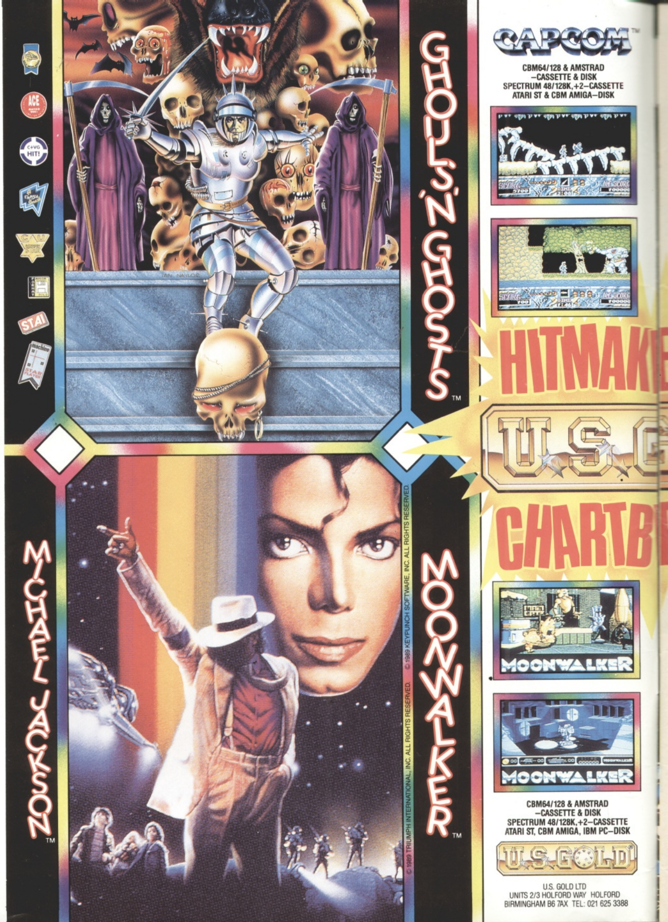
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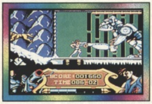
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MIDWINTER

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Thank you and 'chocks away Ginger' to: Tom Glenister (Air Support).

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More Points Of View are brought out in the Open Air as you exercise your Right To Reply and ask "Did You See...?" Remember... if you mean it – write it.

8 COMPETITION

Win! An amazing £5,000 in cash – or maybe even a tennis racquet – courtesy of French tennis aces UbiSoft and Blue Byte in this great Pro Tennis Tour **prize draw.**

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We're the best – and that's official! In other news, Ocean goes for gold, and the day that time forgot...

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- **Battle Squadron**
- **Chase HQ**
- **Hard Drivin'**
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- **Never Mind**
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Programmer John Brandwood braves the military might of Kalubya to take struggling FNG's through Ocean's Operation Thunderbolt.

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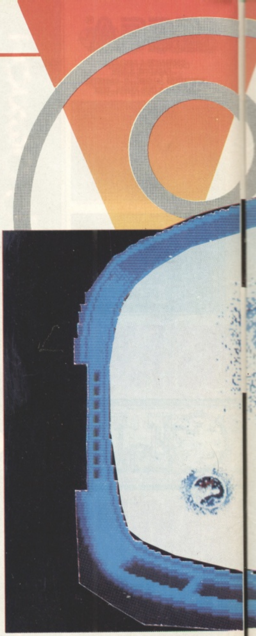
What have Star Trek, classical music, Debbie Gibson and a scribbling pencil got in common? Nothing really, except that they've somehow come together in this month's display of what's occurring in the Public Domain.



91 GRAFIX

The shortest distance between two points creates another dimension in our most complex examination of the art of computer pictures yet.

94 ARCADES

Irem's definitive shoot 'em up R-Type **blasts back, this time to face stiff competition from a couple of Uzi-carrying cabinets and a pocket-lightening version of everyone's favourite puzzler.**

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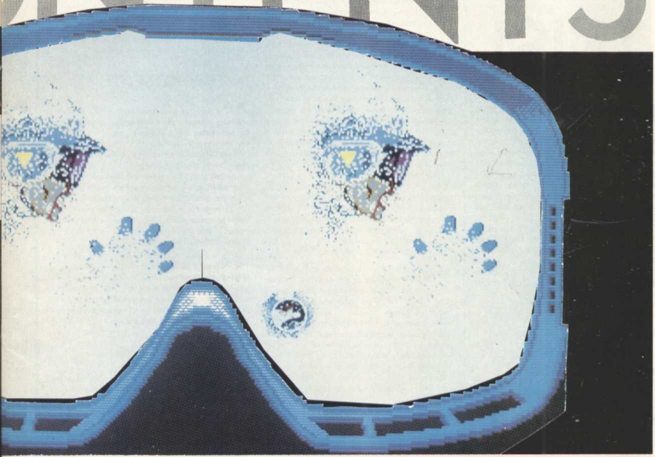

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Computer games head for the stars, as British Satellite Broadcasting plans to mark its Spring launch with an on-screen arcade adventure. Christina Erskine goes into orbit to get the signal.

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LETTERS, The One, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.

STICK THIS!

Here's your last chance to tell us what tickled your fancy in '89, as we open the voting for this year's Golden Joystick awards. There are seven categories in all, each of which will receive the highly-respected gong at an awards ceremony next April. So to have your say, simply fill in each category, along with your name, address and T-shirt size (we'll come to that later) and return it to: Golden Joysticks, The One, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU, to arrive no later than February 15th. As a small incentive, the first reply pulled from the mailbag after the closing date will receive software to the value of £100 and a The One T-shirt.

BEST COIN-OP CONVERSION

....

BEST NON- COIN-OP LICENCE
(Film, TV, Character etc)

....

BEST SIMULATION

....

BEST ORIGINAL GAME

....

PROGRAMMER OF THE YEAR

....

SOFTWARE HOUSE OF THE YEAR

....

GAME OF THE YEAR

....

NAME..
ADDRESS..
....
....

AUSSIE APPRAISAL

▶▶ Dear The One,

The pages of your magazine are definitely the hottest thing to appear between two staples for quite some time. I particularly admire your policy of reviewing the latest and best of 16-bit gameware with such honesty that I can trust your reviews implicitly... honestly!

Secondly given that The One enjoys a close relationship with the 16-bit gaming industry, I was hoping that you could advise me about how to go about selling an ST game to a software house. I am a young programmer with fresh ideas looking to make a career out a rare talent, developing an exciting product that should have reached the playable demo stage by about Easter. I am then planning on coming to England to approach software houses with my product, but have had no experience in such matters. Do you know what sort of royalty percentage programmers such as myself can expect? Can you recommend a reputable software house who will not take advantage of me?

Lastly, can I suggest you compile an 'All Time Greatest 16-Bit Games Top Ten' for those 16-bit gamers who may have recently purchased a micro and not be familiar with classics of times yore? Put **Carrier Command**, **Dungeon Master** and **Populous** in the top three slots for the ST, in my opinion, due to their innovation, originality and superb playability.

Philip Laird, Geelong, Australia.

◀◀ *If you've got something to show off, why bother jetting around the world? Our Showcase section was invented for people like you – and as testimony to its success, most of the people who have had work featured in Showcase have already been asked after by several leading software and development houses. Show us what you can do and we'll do the rest! As for an all-time classic Top 10 – it's a nice idea, but one that doesn't always work. The reason being, it's never long before another brilliant game comes around the corner – take Rainbird's Midwinter or FTL's Chaos Strikes Back this month for example – and the whole Top 10 needs re-shuffling!*

COMPACT CASE

▶▶ Dear The One,

Just tell me one thing – how do I get a copy of the **Future Wars: Time Travellers** CD soundtrack produced for **Generation 4** magazine? Keep up the good work!

Adam Lats, Lancashire.

◀◀ *We've had quite a few queries concerning this little musical offering, so for those of you interested in adding this CD to your collection, try getting in touch with Palace Software (Delphine's UK distributor) on (01) 278 0751. Alternatively, if you want to indulge in a little cross–channel fraternisation, you can get in touch directly with Generation 4 at 210 Rue du Fauborg Saint Martin, 75010 Paris.*

BASKETBALL BOTHER

▶▶ Dear The One,

I am writing to you about **TV Sports Basketball** (June Issue) in which it stated that the game would be released in November. I am a proud owner of an Amiga and was one of the lucky ones to get a copy of **TV Sports Football**. As that game is so good I thought I would get Basketball, but I have heard nothing of it since it was mentioned in June. So, could you tell me what's happened to it please?

Jeremy Schild, Camberley, Surrey.

◀◀ *TV Sports Basketball is, at the time of writing, being finished by Cinemaware in the States. The release date was put back a couple of times (once because of the earthquake in San Francisco!), but all's going well now and it's on target for a late February release.*

IN THE HOTSEAT?

▶▶ Dear The One,

Everybody seems to complain about the lack of originality in games – there are too many film tie-ins and too many games in the same genre, and so on. People have many questions and ideas to put to the companies, but if you write to them, the reply is usually a polite letter saying "Not today thank you".

The One though, has a greater influence and I am sure many people would welcome a feature where people could put questions and ideas to that company. The features might not be regular but it or any variation on it would be popular. Keep up the good work, it's a great magazine, especially Work In Progress.

Gideon Sanitt, Totteridge, London.

◀◀ *To borrow an old quote, Where HAVE you been? In Backspace we've already had the bosses of Mindscape, MicroProse, Ocean and Activision sweating under interrogation, and we don't plan to stop there – look out for Mirrorsoft, Electronic Arts and US Gold getting a grilling in the future. And yes, we're quite proud of Under Wrap... ahem, Work In Progress too.*

P.O.W. PIECE

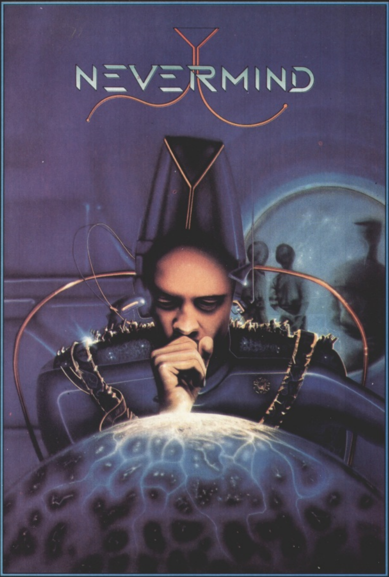
▶▶ Dear The One,

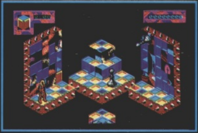
Please could you give me some information: I was in a 10-pin bowling alley in Glenrothes when I came across some arcade games in the corner. On going over and looking at them, I found the usual **OutRun** and **Operation Wolf**, and the not so usual **Prisoners Of War**. Please could you tell me if the game P.O.W has ever been converted for the 16-bit machines?

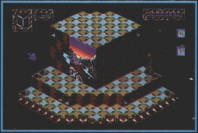
Jonathan Bart, Perthshire, Scotland.

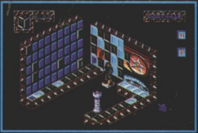
◀◀ *Aaah, yes we know the one. SNK's Double Dragon-style beat 'em-up in which two burly soldiers blaze their way out of an enemy P.O.W camp and through the surrounding jungle is getting on a bit now (it was one of the most popular machines when it was on EMAP's stand at the PC Show before last). Unfortunately it's never been converted to the ST, Amiga or PC, and seeing as it's over 18 months old, it seems unlikely that anyone's going to this late in the day. Shame really...*

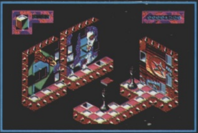
Although we would love to be able to answer all of your telephone enquiries, time pressures and our pitifully small staff makes this impossible. If you do have a burning desire to make contact – please do it through this page. Thank you for your co-operation.











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IN THIS FAULTLESS COMPETITION FROM UBISOFT AND BLUE BYTE

Wouldn't you just love to have 5,000 lovely quid? Just think of the advantages! It'd be smashing! And it could all be yours in the biggest tennis tournament since... er, the last big tennis tournament.

UbiSoft, the company that brought you the superlative Pro Tennis Tour, is scouring Europe for the best computer tennis players in France, Spain, Germany and the UK. In all, thirty-three lucky winners will be entered in a prize draw for these great prizes...

- 2nd and 3rd: a tennis racket
- 4th to 8th: a game and a T-shirt
- 9th to 23rd: a game
- 24th to 33rd: a T-shirt

The observant among you will notice that first prize isn't mentioned. That's because the top eight players will have to play each other at Pro Tennis Tour to decide who walks away with the cash.

The final of this knockout tournament will be played in France at the end of March. As you'd expect in the jet-set world of professional sport, there's some travelling to be done, but don't worry – UbiSoft will pay all travel and hotel expenses.

In addition to the 5,000 doughnuts, the winner will also be presented with a trophy, given a guided tour of UbiSoft's French HQ and get to meet the Pro Tennis Tour programmers, Blue Byte.

To enter, all you've got to do is tell us the highest score you've managed to achieve at Pro Tennis Tour. And we know that high scores can't be proved, but there's little point in cheating really, as you're going to look a bit of a wally if you turn up at the tournament and you can't live up to your reputation!

NAME ....

ADDRESS ....

HIGH SCORE ....

T-SHIRT SIZE (S/M/L) **I OWN: ST AMIGA**

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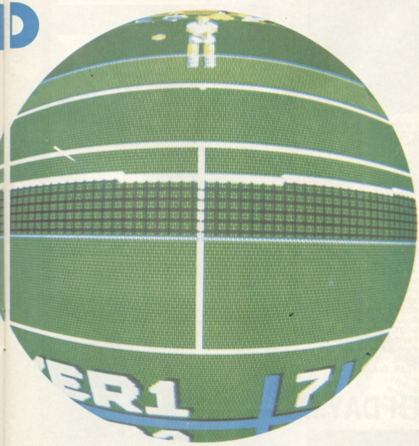

SMALL PRINT

The umpire's decision is final, and no hot-headed arguments will be entered into – we're here to serve, and this competition should be a smash, but if you think that anything's our fault then you cannot be serious. By the way, this is not an open championship, so members of any club connected to EMAP, Ubisoft or Blue Byte won't get past the first round.

TOP TEN

(Month Ending January 1989)

AMIGA

1	NE	FUTURE WARS (Delphine/Palace)
2	NE	EXTRA TIME (Anco)
3	NE	CHASE HQ (Ocean)
4	6	HARD DRIVIN' (Domark)
5	7	SIM CITY (Maxis/Infogrames)
6	NE	SPACE ACE (Readysoft/ Entertainment International)
7	NE	OPERATION THUNDERBOLT (Ocean)
8	NE	IT CAME FROM THE DESERT (Cinemaware/ Mirrorsoft)
9	2	PRO TENNIS TOUR (UbiSoft)
10	NE	GHOSTBUSTERS 2 (Activision)

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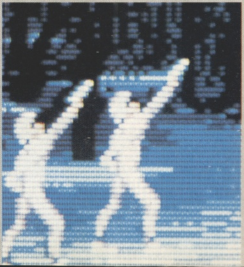


WE'D JUST LIKE TO THANK A FEW...

► The man in the hotseat, Gary Penn, shows off the award while the rest of the team 'celebrates'. From left to right: Phil South, Gareth Jones, Kathryn Boucher, Ed Silvester, Paul Presley, Mark Scriven, Ciarán Brennan and Gary Whitta.

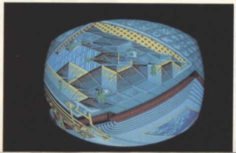
DECEMBER 18th 1989 saw the software industry's big wigs once again meet up for the annual awards ceremony at London's Portman Hotel. There were a few surprises thrown up, most notably Mirrorsoft's ageing **Falcon** taking the gong for Best Simulation (despite stiff opposition from Activision's **Fighter Bomber** and MicroProse's **F-15 Strike Eagle II**), and **Batman – The Movie** beating **The Untouchables** to be awarded Best Non-Arcade Translation.

There were, however, no surprises in the Magazine Of The Year category, where your Super Soaraway One trounced the opposition to walk off with the coveted title. Furthermore, our own deputy editor Ciáran Brennan collected the Journalist Of The Year award – taking over from last year's winner, none other than Gary Penn.

The complete list of the evening's accolades is as follows:
BEST BUDGET GAME: Super Gridrunner (Llamasoft); BEST ADVENTURE: Indiana Jones And The Last Crusade (US Gold/Lucasfilm); BEST SIMULATION: Falcon (Mirrorsoft/Spectrum HoloByte); BEST ARCADE TRANSLATION: Operation Thunderbolt (Ocean); BEST ARCADE GAME: Kick Off (Anco); JOURNALIST OF THE YEAR: Ciaran Brennan; MAGAZINE OF THE YEAR: The One; OVERSEAS AWARD: Future Wars: Time Travellers (Delphine); BEST SOUND/MUSIC: Xenon 2: Megablast (Image Works); BEST GRAPHICS: Fiendish Freddy's Big Top O' Fun (Mindscape); BEST NON-ARCADE TRANSLATION: Batman The Movie (Ocean); PROGRAMMER OF THE YEAR: Bullfrog Productions; BEST ORIGINAL GAME: Populous (Electronic Arts); BEST ADVERTISEMENT: Fiendish Freddy's Big Top O' Fun (Mindscape); SOFTWARE HOUSE OF THE YEAR: Ocean.

AND ON THE EIGHTH DAY...

WE RESTED. Please note that The One's **Populous** and **The Promised Lands** discount offer (which appeared in our November issue, number 14) is now closed. NO more forms please!



► TOP TEN ◄

(Month Ending January 1989)

ATARI ST

1	NE	CHAOS STRIKES BACK (FTL/Mirrorsoft)
2	1	FUTURE WARS (Delphine/Palace)
3	NE	FIGHTER BOMBER (Activision)
4	NE	CHASE HQ (Ocean)
5	1	HARD DRIVIN' (Domark)
6	7	BATMAN – THE MOVIE (Ocean)
7	NE	GHOSTBUSTERS 2 (Activision)
8	NE	EXTRA TIME (Anco)
9	RE	KICK OFF (Anco)
10	NE	THE UNTOUCHABLES (Ocean)

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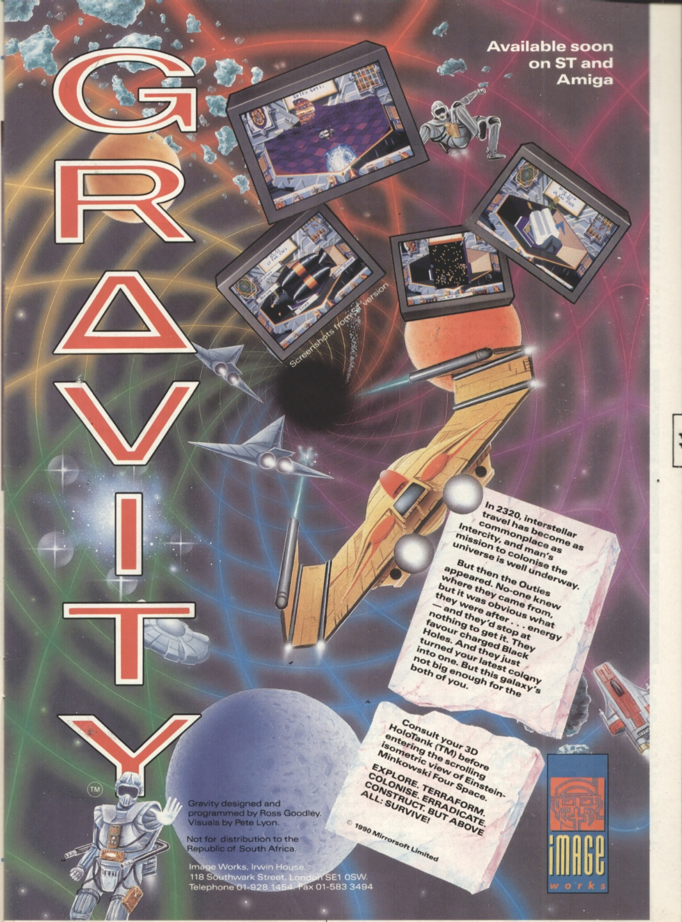
GRAVITY™



Available soon on ST and Amiga

Screenshots from ST version

In 2320, interstellar travel has become as commonplace as Intercity, and man's mission to colonise the universe is well underway.

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Gravity designed and programmed by Ross Goodley. Visuals by Pete Lyon.

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PETE PASSES ON?

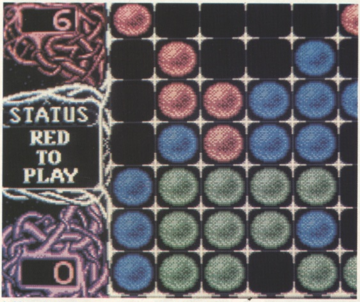
PETER Johnson, one of the industry's most prominent programmers, has decided to give up coding for a living. The man behind the 16-bit versions of **Wizball**, **RoboCop**, **Daley Thompson's Olympic Challenge** and the **Arkanoid** games is moving away from programming and into music production.

"About six months ago, after finishing RoboCop, I felt like a change of direction. I wanted to do something music-wise, as I've been involved with a couple of bands in the past. And then a friend asked me to do the music for a 10-minute video he'd produced. I did it and it came out really well," reveals Pete.

Since then, our Pete has been involved with various music projects – he's recently finished the soundtrack to an exercise video for pregnant mums (!), the title tune for a regional news programme and the music for Sky TV's Judo coverage. At present he's working on the music for an ITV documentary about a disabled comic artist.

But Pete may not be neglecting software completely: "I don't want to lose touch with that side of things. But one thing I definitely won't be doing is writing games under contract – I hate all those deadlines. Instead I'll be concentrating on writing original games in my own time and showing them around when I'm finished."

"In fact, I'm working on something at the moment called **Perplexion** – it's a puzzle-type thing that bears a slight resemblance to a certain game of Russian origins. Ahem..."



► It's cool to be clear – and because of it Virgin Mastertronic's Infection is plagued by delays.

SPOT THE INFECTION

ORIGINALLY reviewed back in Issue 13 (October), Virgin Mastertronic's **Infection** has been delayed by a licensing problem caused by its American release.

It was announced at the recent Consumer Electronics Show in Las Vegas that the game is to be 'sponsored' by 7-Up and possible even renamed as **Spot** (after the comic character that fronts most of 7-Up's advertising in The States).

This deal will almost certainly lead to the game being released across every format imaginable (including of course, the Nintendo and possibly even the GameBoy) at full-price within the next month or so, but the legal complications brought about by the licensing deal have postponed the budget UK release.

Until the 7-Up deal is tied up, Infection (or Spot, or whatever it's eventually going to be called) will have to wait to be released. And even then the original £4.99 price is in doubt! In any case, don't expect to see anything for a good few months.

► TOP TEN ◄

(Month Ending January 1989)

IBM PC AND COMPATIBLES

1	1	CHESSMASTER 2100	(Mindscape)
2	NE	XENON 2	(Image Works)
3	NE	POPULOUS	(Electronic Arts)
4	RE	688 ATTACK SUB	(Electronic Arts)
5	6	KING'S QUEST TRIPLE PACK	(Sierra/Activision)
6	3	JET FIGHTER	(Velocity/Paperlogic)
7	4	SIM CITY	(Maxis/Infogrames)
8	NE	LEISURE SUIT LARRY	(Sierra/Activision)
9	RE	LOMBARD RAC RALLY	(Mandarin)
10	9	BLACK CAULDRON	(Sierra/Activision)

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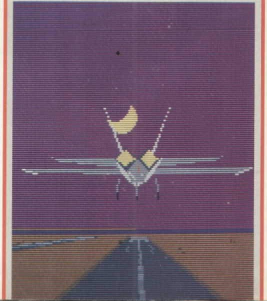

DRAGONS BREATH

Immortality. Legend has it that the secret is hidden in the Throne Room of the Great Castle atop Dwarf Mountain at the centre of the land of Anrea.

Breed a fighting force of dragons and conquer the villages of Anrea. Collect taxes and buy magic ingredients from passing traders to cast spells. Finally, complete the Talisman that guides you to your ultimate goal.

Dragons Breath. A Fantasy Strategy game for up to three people.

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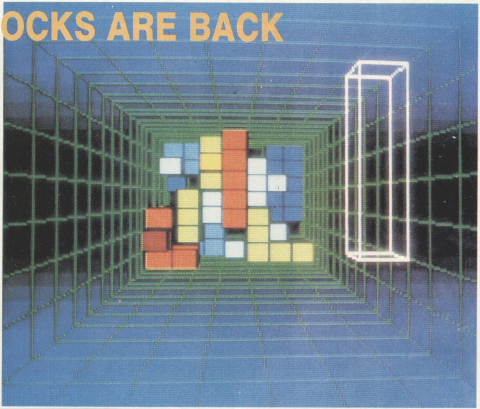
THE BLOCKS ARE BACK



With **Tetris** fever currently reaching epidemic proportions, thanks to its phenomenal success in the arcades and on the Nintendo GameBoy, the first of the 'variants' are starting to appear.

Block Out, a 3D version of the Soviet sensation (see last month's Arcades) is already finished and ready for release! Put together by California Dreams, the team behind the coin-op, Block Out is already available in France, and the UK release is just around the corner, courtesy of Gainstar.

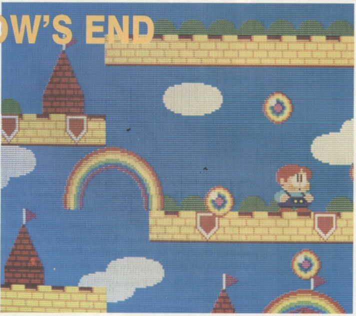
But why (and how) such a short gap between coin-op and 16-bit versions? "The reason for that," explains Gainstar's main man Michael Fotoohi, "is that the 16-bit versions were actually designed and written first, and the coin-op converted from that, as opposed to the other way around."

A firm release date hasn't yet been set, but a February or March date seems most likely across all three formats. Pricewise, it's likely to be around the £25 mark.

RAINBOW'S END

AFTER a long spell of 'will it, won't it?' speculation, it has now been confirmed that Graftgold's conversion of Taito's **Rainbow Islands** will now be released on the Ocean label.

Both ST and Amiga versions have been finished for some time now – they've been sitting around gathering dust for the last few months while a number of delicate negotiations decided their future – but now it's just a matter of Ocean packaging them up and shipping them out, so expect to see something next month.



► Are we at the end of the Rainbow Islands saga at last? Braybrook's brilliant conversion is all set for release thanks to Ocean.

A DAY IN THE LIFE

Thirty days hath September,
April June and November.
All the rest have one more day
Expect for February and May.

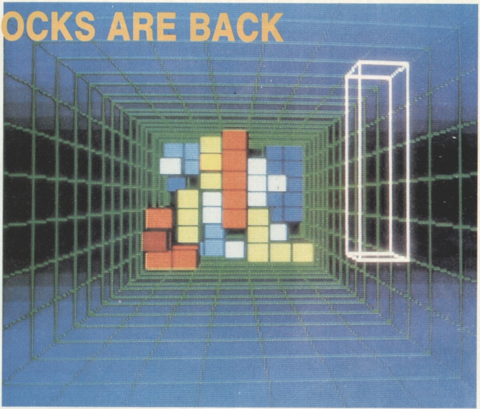
May? MAY?? Surely it's got 31 days? Well, not as far as The One's 1990 Wall Planner is concerned – check out the tail end of the fifth month and you'll find that it only goes as far as 30.

But why? The people responsible claim that during production a day fell of the Wall Planner, leaving May short to the tune of 24 hours. But never mind – the missing day has been tracked down, and is here for you to cut out and stick in its rightful place.

Phew! That was a close one...

31

THE BLOCKS ARE BACK



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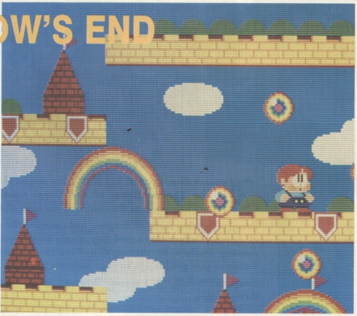

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31

MINDSCAPE
INTERNATIONAL

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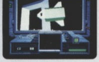
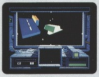
SPACE ROGUE
ORIGIN

Rocket into the striking realism and spectacular visuals of **SPACE ROGUE**, the phenomenal 3D space flight simulation. You'll discover authentic flight dynamics, precision navigational aids and sophisticated weapons technology as you maneuver through turbulent ion storms and confront alien foes. You'll visit space stations and mining outposts — swapping tales with pirates, drinks with friends and goods with merchants. It's the seamless integration of space flight and role playing that makes **SPACE ROGUE** the first ORIGIN Cinematic Experience™.



IBM/COMPATIBLE VERSION



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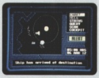

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RELEASES

FEBRUARY

ACCOLADE

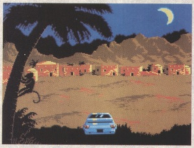
With Jack Nicklaus finally making his way onto the ST, additional courses are now available to PC owners, with the **International Courses** data disk, priced at £11.99. You can test your swing on Nicklaus' specially designed English, Australian and Japanese championship turf, but ST and Amiga owners will just have to wait until late March to try out the new terrains.

ALTERNATIVE

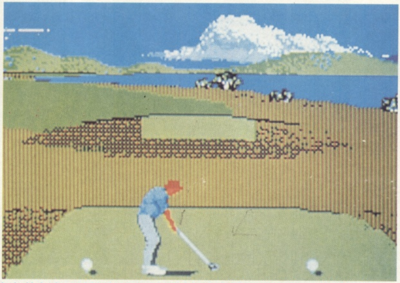
That popular cartoon character Count Duckula, gets his beak into the 16-bit formats on the Alternative label at a budget price of £9.99. In the punishably punny **No Sax Please: We're Egyptian**, Duckula, Nanny and his faithful manservant, Igor, enter the land of the pharaohs in search of a rather incongruous saxophone – still, anything's possible. Meanwhile, from Alternative's affiliated Screen 7 label comes a slightly more serious title, **Crossbow: The Legend of William Tell**. Pitting his wits against mad monks, hideous hogs and wanton wolves, Tell battles to save his son from the evil Gessler or, in time-honoured tradition, shoot an apple from his offspring's head. Crossbow will be available on all formats, priced at £19.99. Another affiliate makes a comeback as Goliath Games releases **World Champion Boxing Manager**, its first product since **Track Suit Manager** some 18 months ago. The game boasts considerable authenticity as you select and train your contenders to take a crack at the world title. Amiga and ST versions will be quickly followed by the PC, all priced at £19.99.

COKTEL VISION

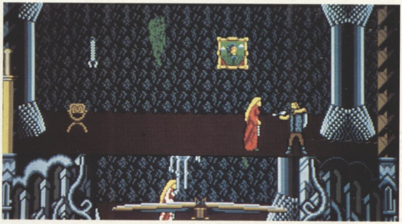
Revving up on the sidelines is **The Paris To Dakar Rally**, appropriately spawned from French label. Due out on the ST, Amiga and PC at £24.99, the game features the added attraction of a pan-European competition, in which high scorers have an opportunity to win a Peugeot 305.



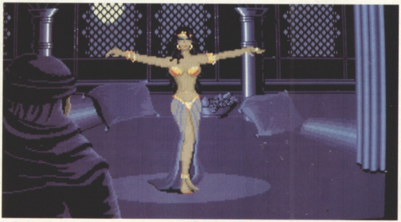
► Driving of the more conventional kind in Coktel Vision's Paris to Dakar Rally.



► Jack's back – and this time he's got a whole new set of International Courses to drive his way through.



► William Tell has an arrow-ing time in Screen 7's overture.



► An inter-level Belly Dancer struts her stuff in Paris to Dakar Rally.

SEVEN TONS OF SPEED

Boat Selection
Don Johnson Special
Cougar Cat
Top Gun Cigarette
Warlock Cat
ESC to backtrack
Length: 31 ft
Weight: 6,500 lbs
Fuel Cap. 150 gal.
Price: $100,000
3 7.4 L V8's
Course Selection
Miami Shoreline
Miami Canal
Miami Offshore
Miami Inner Bay
Mississippi River
San Francisco Bay
Custom Course
Edit Custom Course
Save Custom Course
Load Custom Course
Return to Main Menu
MIAMI
01: 00: 03
Distance 40
Heading 359
Depth 0
Buoy # 1
COUGAR CAT
Length: 41 ft.
Weight: 10,200 lbs
V12 Lamborghinis 1260 hp.
SELECT BOAT
NEXT
NAVIGATION
TIMESHEET
DAMAGE
DAMAGE SCREEN
Troubleshoot
Repair Shaft
Change Prop
Check Gas
Disqualify
DON JOHNSON SPECIAL
Out of gas.
PRESS SPACEBAR TO EXIT
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ACCOLADE

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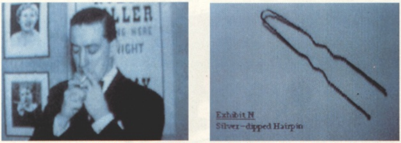
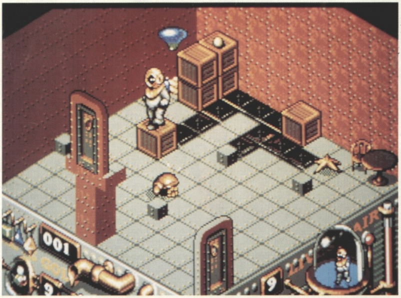
Release Dates:

IBM PC – February – **£24.99**
Atari ST – March – **£24.99**
CBM 64/128 Cassette – February – **£9.99**
CBM 64/128 Disk – February – **£16.99**

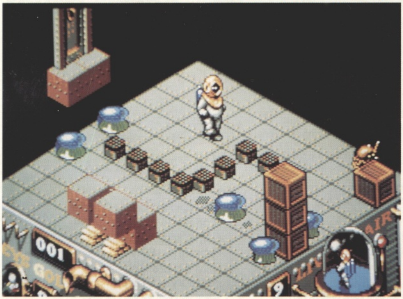
Screen shots from IBM and CBM disk versions.



► Back-stabbing, double dealing and murder-solving in CRL's Here With The Clues.



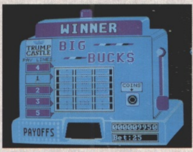
► Ultimate-style isometric action in Emerald Software's graphically-exquisite Treasure Trap.



RELEASES
FEBRUARY

CODEMASTERS

Bolstering its fledgling budget label, 499, Codemasters is set to release three new titles across all formats. Fast and furious beat 'em up action is promised from **SS Combat Simulator**, while the Cartoon Time title, **Little Puff**, provides considerably lighter relief. The firm also takes its first stab at producing a 16-bit fruit machine, with the imaginatively entitled **Fruit Machine Simulator**.



► Win lots of (pretend) money in CRL's Trump Castle.

CRL

Based on Dennis Wheatley's inimitable style of crime thriller, **Here With the Clues** should hit the streets sometime in late February on the Amiga. Priced at £19.95 on the Actual Screenshots label, the games enables you to delve deep within the sleazy underworld of the private dick – solving grisly murders through a variety of cross-referenced information. Following through the homicidal tendency is **Psycho Killer** also on the Amiga at £19.95. This is a car racing game with a difference – the difference being that you're escaping from an axe-wielding nutter, with only your trusty automobile for protection. And for those who like a little flutter comes **Trump Castle**. Set in that famous Atlantic City casino, this gambling simulation allows you to savour the delights of Black Jack, Roulette, Video Poker, Slot Machines and Craps. Available on the Capstone label, the ST and Amiga versions sport a £19.95 price tag, with the PC priced at £24.95.

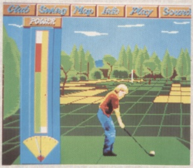
•

ELECTRONIC ZOO

EZ sinks into the world of underwater adventures with **Treasure Trap** on all formats. Swim through 100 different subterranean chambers picking up forgotten bounty and fending off fiendish fish in this latest offering from Emerald Software.

RELEASES

FEBRUARY



► Greg Norman prepares to tee off in Gremlins Ultimate Golf.

GRANDSLAM

Scramble Spirits is Grandslam's lone offering this month, and is available on all formats at £19.95. This one or two player shoot 'em up centres on a 1944-style fighter plane sent on a dangerous mission into the future. The game boasts six levels, three different tunes and was created by Teque, the team behind **Pac-Mania** and **Thunderbirds**.

GREMLIN

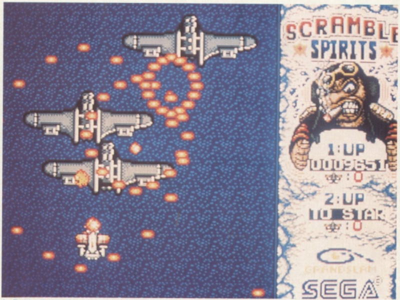
Gremlin's **Ultimate Golf** now moves into its ninth man-year of development, but the firm's finally promising a firm February release date. Meanwhile, **Skidz**, another delayed product originally due out in November, will make a February appearance on the ST and Amiga, priced at £19.99. In this skateboard/BMX biking simulation these's a vague hint of environmental awareness, with players picking up litter throughout the different locations.

HEWSON

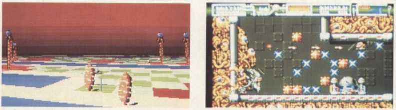
To get you through a cold, dark February, Hewson continues its compilation selection with **Premier Collection 3**, a package including **Quadralien**, **Cybernoid 2**, **Battleships** and **Archipelagos**.

IMPRESSIONS

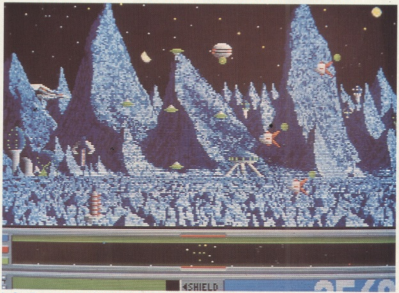
The people behind **Chariots Of Wrath** have a four game compilation up its sleeve in the form of **Hyper Action**. Available on the 16-bit formats at £24.99, the package features such titles as **StarRay**, **Hell Bent** and **Ringside**. The ST version also includes **Brickar Busta**, whilst Amiga owners can experience **Raider**. Also pencilled in for a February release is another Impressions title, **The Last Star Ship**. A full-screen, three-plane, parallax scrolling shoot 'em up, this is priced at £19.99 on the ST and Amiga.



► Dakka Dakka Boom! Our hero takes on the might of the enemy forces in Grandslam's Scramble Spirits.



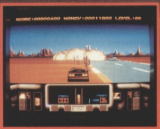
► Logotron's Achipelogo's and Hewson's Cybernoid 2: half of Premiere Collection 3.



► StarRay – the classic Defender-style blaster is back – 18 months after its original release.

OVERLANDER

The road game that blasts the way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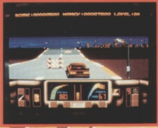
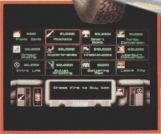

SCORE:00000500 MONEY:00027800 LEVEL:00

mis'sion (mish'n) *n.* sending or being sent on some service.
miss'ile (-il, -il) *n.* that which may be thrown or shot to do damage.
car *n.* a wheeled vehicle; motor-car.
en'emy *n.* hostile person; opponent; armed foe; hostile force.
scum *n.* froth or other floating matter a liquid; waste part of anything; vile person or thing; riff-raff.
rock'et *n.* firework or stick that can be shot up in the air by igniting it's contents; automatically fired aid controlled weapon, armed and remote object.
fu'el *n.* (fū-) *n.* material for burning.
mer'cenary (-s-) a. hired; working simply for reward. - *n.* hired soldier.
arm'our, (us arm'or) *n.* defensive covering or dress; plating of warslips, task forces.
choose *v.t.* pickout, select; take preference.
weap'on (wep'n) *n.* implement to fight with.
carg'o *n.* vehicle's load, it's freight.
reward' *v.t.* pay, make return, for service, conduct etc.
Élite (–a-l–et') *n.* choice or select body; purvayor of video games; video games that will get better and better as time passes.
OVERLANDER *n.* wicked 21st century video game where mercenary completes mission by delivering cargo in a car for reward and uses reward from successful missions to choose fuel or armour and weapons including rockets and missiles to improve his car so that he can defeat scum in further more treacherous missions.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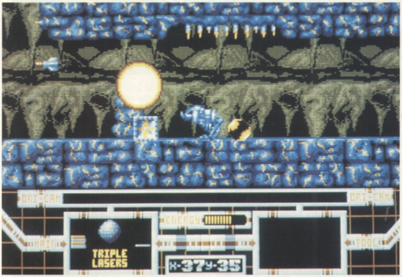
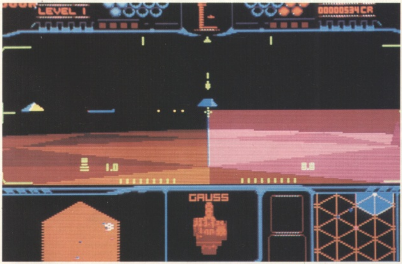
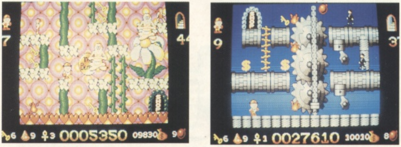


► Television thrills'n'spills in Psygnosis' The Killing Game Show.



► Another of Psygnosis' forthcoming wares – vector-based action in Matrix Marauders.



► Cutesy fun – with plenty of killing to boot in Logotron's Kid Gloves.

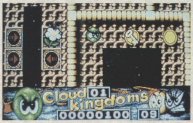
RELEASES
FEBRUARY

INTERCEPTOR

Bumping up its £4.99 budget label Smash Hits, Interceptor has a number of Infogrames titles set to make an appearance. Receiving the budget treatment are: **Captain Blood**, **Wanted**, **Warlock's Quest**, **TNT** and **Macadam Bumper**. Interceptor also has a few more of the French firm's back catalogue stashed away for March.

LOGOTRON

Two cutesy style titles make up Logotron's February offering. First off the mark is **Cloud Kingdoms**, available on the ST and Amiga, priced at £24.99. Written by Dene Carter, the creator of **Druid**, the game centres on a bouncing pair of eyeballs, searching out hidden treasures over 32 different levels. Hot on its heels come the platform-styled **Kid Gloves**, also at £24.99.



► Logotron's Cloud Kingdoms – puzzle-solving fun for everyone.

MIRRORSOFT

Dredging the murky depths of subterranean submarine combat is NovaLogic's latest title, **Wolf Pack**. Available on the PC at £34.99, the game boasts plenty of missions and the facility to create your own scenarios. Life on the ocean waves appears to be a popular theme in the Mirrorsoft stable, with 360's sea-based strategy, **Harpoon** also set to make a late February appearance. Licensed from the Larrybond board game, Harpoon will initially be available on the PC at £34.99. Also winging its way across the Atlantic is **TV Sports Basketball** on the Amiga at £24.99.

PSYGNOSIS

Roman chariot racing forms the basis of Psygnosis's latest release, **Carthage**. Boasting a strong element of strategy and fractal landscapes, the Amiga version of the game should make a late February release date, but slip into March when it's due to move onto the ST. Both will be priced at £24.95. Also on the Psygnosis label comes **The Killing Game Show**, a macabre TV show set in a futuristic world where violence has been eradicated, and people get there kicks from watching competitors being brutally executed. All good, clean family entertainment, which can't be worse than The Price Is Right. The game will be available late February on the 16-bit formats, priced at £24.95.

THE NEW ICE AGE DAWNS

Fools Mountain
hut
church
pylon
cable car
factory
heat mine
bunker
garage
stores
radio
house
police
warehouse
synthesis plant
headquarters
magazine
settlement
multiple butto
KEY
RELIEF
RAINBIRD
MASTER OF STRATEGY
Mad Johns Pass
hut
church
pylon
cable car
factory
heat mine
bunker
garage
stores
radio
house
police
warehouse
synthesis plant
headquarters
magazine
settlement
multiple buttons
KEY
RELIEF
FULL MAP
PEOPLE
CLOSE MAP
XII
XII
XII
XII

THE STRATEGY GAME

MIDWINTER

OF THE DECADE ARRIVES

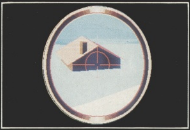
As a new Ice Age dawns in Rainbird's gigantic new classic, strategy gaming also enters a new era. For Midwinter is a genuinely original concept that launches revolutionary techniques onto the home computer screen.

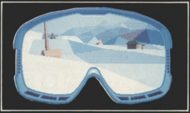
The scenario is convincingly realistic as a new Ice Age grips the world. Together with a small group of pioneers you have colonized the Midwinter Isle, a 160,000 square mile land mass now under threat from invaders intent on seizing your sanctuary.

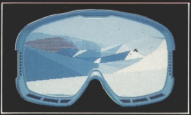
Compelling action and strategy take place across a spectacular 3D fractal generated landscape with its stunning geographical accuracy. You control 32 personalities, each with different qualities, skills and complex personal relationships. Enemy movements can be tracked, and battle plans made, using the incredibly detailed on-screen map.

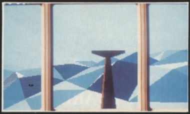
In your bid to defend the life-supporting heat mines, you can ski, hang-glide, travel by snow buggy or cable car, snipe and sabotage the enemy. There is no easy way to win, but the game's unique depth and absorbing complexity will keep you trying until you do.

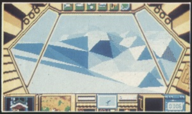
The deep Midwinter is upon us. Be prepared for a long and exciting battle against its elements.

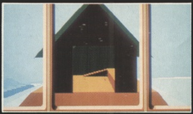










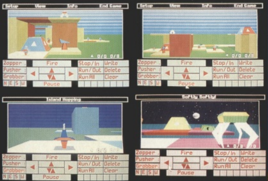


RAINBIRD

OUT OF THIS WORLD

TOWER OF BABEL

An intricate 3D strategy game involving an interconnecting network of towers, platforms and lifts all rendered in solid 3D with innovative light and shading techniques. Take control of robot spiders and program them to solve problems and puzzles and interact with other creatures, such as Pushers, Zappers and Grabbers. Alternatively, real time control is available to you at any time for instantaneous reaction to the game's developments. For the more adventurous among you, there is a complete game designer, allowing the construction of your own series of towers, platforms and lifts. Attempt to fox your friends with your own fiendishly difficult creations. More than just a game, more than just a puzzle – Tower of Babel is a whole new concept in strategy gaming.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End Game
Zapper
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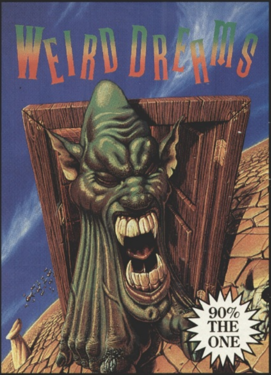
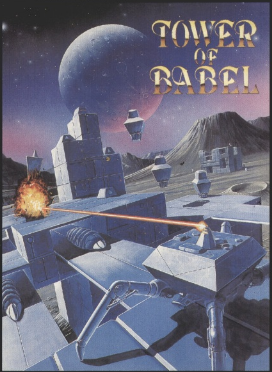
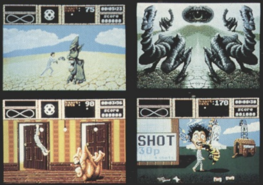
Island Hopping
Softly Softly


WEIRD DREAMS
90% THE ONE


TOWER OF BABEL



WEIRD DREAMS

A RIDE ALONG THE ROCKY ROAD OF SUBCONSCIOUS THOUGHT, WITHOUT SHOCK ABSORBERS.

Imagine yourself in a world full of nightmares with Dali-Esque creatures & mind eating eyes. Picture yourself in an upside down landscape Alone in a weird dream & wondering what the . . .

"Weird Dreams is stunning. It's one of the most bizarre concepts yet seen on a computer being more of an experience than a game".

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WORK IN PROGRESS

From producing a game based on TV's tackiest game show to converting one of 1990's potential cinema blockbusters, Impact Software has come a long way in its first year. Gary Whitta digs deep to get the lowdown on its latest project – Ocean's Nightbreed.

Nightbreed

Sheffield: Britain's fourth largest city, and if the current trend continues, soon to be programming capital of the world (well, almost). Gremlin Graphics, Teque Software and countless freelance programmers (including Chris Butler and music man Ben Daglish) are all based there, and since last year it's also been the home of Impact Software.

Comprising Mark Rogers, John Beard and brothers Chris and Sean Kerry, Impact's best known for its first project as a team, the interpretations of ITV's **Run The Gauntlet**. But individually the boys' programming histories go way back.

Mark Rogers has been responsible for a number of 8-bit classics, including **Frak! 64** (based on Nick Pelling's original) and **Thing On A Spring** (as well as its ill-fated sequel **Thing Bounces Back**) while Chris Kerry was responsible for Thor's **Jack And The Beanstalk** (one of the first Spectrum platform games), before working on **Way Of The Tiger** and its sequel, **Avenger**, for Gremlin.

For the last eight months, these world-weary programming vets have been simultaneously beavering away on two games based on the forthcoming fantasy flick **Nightbreed**. Adapted from a section of Clive Barker's pseudo-horror novel, **Cabal**, Nightbreed's storyline is a rather strange and convoluted affair, centering around Boone, an otherwise normal kind of guy suffering from a rare mental disease.

Boone's slowly going more gaga as the days go by, and is haunted by weird dreams. Such is the extent of his madness that he believes he's committed a series of gruesome murders. He pours his heart out to his psychoanalyst, the devious Doctor Decker (played by David Cronenberg) who doesn't waste any time in having him committed to the local asylum.

It's at this asylum that Boone first learns about Midian, a legendary underground world inhabited by the Nightbreed (nice monsters to you) where sins are forgiven and the soul is purged.

Intent on finding Midian, Boone escapes and goes in search of the underground utopia – but by finding it (which he eventually does), he puts the whole of the Nightbreed in danger. You see, a neo-nazi organisation called The Sons Of The Free (whaaaaat?) has found Midian too, and is intent on wiping it out.

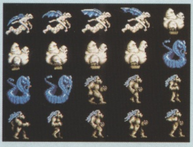
To make matters worse, there's a demented demi-god by the name of Mask wandering about with intentions that are anything by honourable. It falls to Boone to save the Nightbreed, before the goose-stepping fascists and deranged deities can do their dirty work...

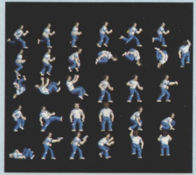
While the production of the movie has been a bit of a hit-and-miss affair (the release date has been continually put back – it was originally due out before Christmas, but now a March release seems more likely), work on the games has progressed solidly since it began over eight months ago.

But why two games based on the same licence? "I think it's partly because Ocean paid a lot for the licence, so it wants to make sure it gets full value for its money," says Mark Rogers. "And from our point of view it's great. With two different games you can appeal to more people. Someone who wants a Nightbreed game isn't stuck with just one that they may not like – they've got a choice, depending on the type of game they're into."

Whereas most developers don't have a lot to work from when producing a film adaptation (as the game has to be ready to be released at around the same time as the film, the majority of the design and programming work has to be done while the movie is still in production and there's nothing to see of it), Impact found itself in a very privileged position. As well as reading the script, the boys were also

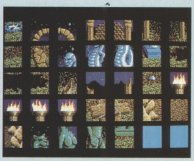
The results of Impact's collaboration with SFX team Image Animation – there are over 30 types of monster in the finished game. "Partly the reason why we chose a side-on view in the first place was because it was from there that the creatures could be best portrayed. We toyed with the idea of a top-down view for a short while, but we decided that you just wouldn't be able to identify the monsters properly," says Mark. With over 100 types of creature in the movie, there was no way Impact could have included the lot, so: "We just picked the ones that are seen most often. I actually disagree with the idea of having so many monsters in the film. When you put them all together they lose any individual character they might have had."





Such is Boone's athletic ability, that over 30 animation frames are needed for him to run, jump, climb, shoot, punch, kick, and crawl his way through Nightbreed's levels. Impact heard that at one stage in the movie, Boone (who gains the powers of the Nightbreed after being bitten by a Berzerker), changes into a monster. "We thought 'great! He can burst out of his T-Shirt and go mad!'" Mark explains, "But then we realised that there's not too much of a graphic change – his skin just changes a bit and he gets these weird tattoos on his face, so we couldn't do it. With hindsight, I'm glad – if he had changed into a real monster, we'd have had to have drawn up a whole other set of animation frames."

With a film as aesthetically splendid as Nightbreed, recreating the feel graphically is not an easy task – especially not when you've got over 100 screens to design! Seeing that drawing all the backdrops individually would be impractical, graphics guys Steve Kerry and John Beard instead drew up three sets of small component blocks from which each screen is put together – rather like putting together a jigsaw with no limits. One hundred blocks were drawn for each level, and it's proved to be an extremely successful system, allowing screens to be created at ease – and great speed.



WORK IN

allowed to pay visits to the Pinewood set during shooting to get a feel for the sets and were even allowed to collaborate with the special effects and technical crews!

"The film people were really helpful," reveals Mark. "Film sets are normally closed and nobody but the cast and crew gets to see anything, but the Nightbreed boys couldn't have been more co-operative. It was like we were running the whole show – we were taken wherever we wanted to go to see whatever we wanted to see."

The film crew's willingness to help even led to Image Animation, the team responsible for Nightbreed's extravagant special effects, lending a hand with the graphics! "We all sat down together and discussed ideas about how the monsters could be portrayed," says Mark. 'We spent a day at the team's workshop, studying everything from the sketches to the finished latex models – there's some pretty disgusting stuff!"

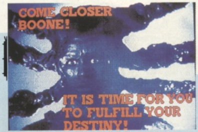
In fact, about the only thing in the games that hasn't come directly from the movie in some form or another is the sound, as Mark explains: "The sound effects are always the last thing to be done – they're still being worked on now as I understand it. Anyway, we couldn't afford to wait for the movie sound effects to come in, so we had to produce our own.

"Piccadilly Radio in Manchester runs a service called Sound Ideas. It's a basically a huge sound effects library set in a recording studio, but rather than the effects being recorded on tape, the entire collection is stored digitally on computer as samples. This allows the technicians to take an effect and play around with it to create a new effect. It costs a bomb, but potentially their sound bank is unlimited. Whatever you want, no matter how strange, they've got it. We've got the proof!

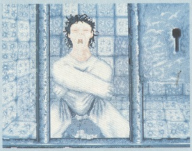
The second and – to date – least complete of the two games is a more subtle affair, based on Cinemaware's style of game design – so much so that at the moment it's commonly being referred to as 'the Cinemaware game'. Like the yank innovators' wares, Nightbreed is built up from several arcade-style sub-games linked by a single adventure/strategy element. As you'd expect, with both games based on the same script, the objective here is pretty much the same as in the arcade adventure game, but along the way several story ideas have been tinkered with for the purposes of gameplay – in much the same way as LucasFilm's adventure interpretation of **Indiana Jones And The Last Crusade**.

"For the 'action' game we needed a good variety of effects, so myself and Chris Kerry drew up a list of exactly what we needed and took it down there. The kind of thing we asked for was 'Vomiting Man' (there's an monster that runs up to you and throws up all over you), 'Wings Flapping', and 'Mesma Ray From A Giant Eyeball!' We sat there while they played all those kinds of sounds at us and we picked the best. We had to be careful though – we couldn't exceed a certain sample length, as anything over a few seconds for a single effect was out. Eventually we came away with just about everything we asked for."

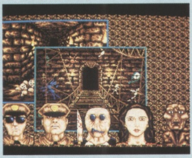
In the arcade adventure interpretation, the emphasis is focused squarely on action, with a dash of puzzle solving and exploration thrown in. The game unfolds in a graveyard directly above Midian, and progresses downwards through the under-city's levels. Much of the time is spent battling with the psychotic Sons Of The Free and Berzerkers (members of the Nightbreed who have gone insane) and collecting and manipulating objects. Guns and grenades have obvious uses, but objects like the crystals are a tad more mysterious.



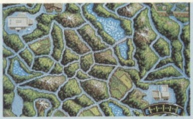
By way of a reward, relevant digitised snatches from the film appear every time a certain stage is reached. The one seen here is Baphmet, one of the gods of Midian, who helps Boone on his quest. In this scene, which occurs halfway into the game, Boone is about to be baptised by Baphmet, so giving him the power to lead members of the Nightbreed around Midian.



While the arcade adventure game only takes up around half of the movie's story, the 'Cinemaware' effort takes up the story at a much earlier point, starting with the troubled Boone trying to cure his mixed-up mind. In this scene, the poor lad has been banged up in the local asylum by his shrink – surprisingly no bad thing, as certain other patients there have valuable information...

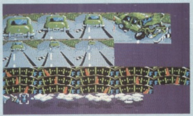


Midian's labyrinthine caverns are represented by a first-person perspective maze – clocking in at over 100 screens in size, a map is essential. Sub-tasks are waiting to be completed, including the location of the god Baphmet so you can be baptised as one of the Breed. To add some action, combat also plays an important part – a beat 'em up section (which has yet to be completed) comes into play whenever a Berzerker or one of the Sons Of The Free is encountered.

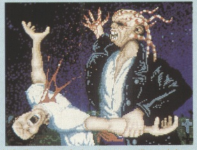


This overhead map of Boone's home town allows you to travel from place to place in your quest for a purified soul. Travelling about is a headache in itself – routes have to be planned, and special care must be taken to avoid police roadblocks (the law's after your hide since Doctor Decker blew the whistle on your insanity) and visit enough petrol stations to keep your car topped up.

When a police roadblock is encountered, you've got the choice to drive straight through (which could lead to your car being damaged, or even your capture) or turn back and find an alternative route – at the cost of petrol. If you choose to drive through, a display is overlaid onto the map, and an animated sequence follows showing whether or not you made it through safely. The frames shown here make up the two sequences – one of the car speeding through the roadblock, and the other of the car being run off the road.



The first major baddie you're likely to meet is Peloquin, one of the nastier members of the Breed, who chases you through the Necropolis graveyard – this scene shows what happens if you don't beat a hasty retreat. The running game, where the objective is to stay out of Peloquin's range for a set amount of time, is still under development.



BARKER BANTER

Liverpool-born Clive Barker began his writing career in the theatre, producing stage comedies and plays – none of which ever really made it, despite their technical achievements (in one, Subtle Bodies, a ship actually sinks on stage). He's best known for his literary work, which in 1985 won him the World Fantasy Award, and for his first film, the ridiculously gory **Hellraiser** (which was followed up last year by **Hellbound: Hellraiser II**, a low-budget, low-quality affair that Barker had nothing to do with). For Nightbreed, Barker both wrote the screenplay (adapting it from a section of his book Cabal) and directed. If you want to give Barker a go, check out the fantasy novel **Weaveworld**, any of his six **Books Of Blood**, each a collection of short sharp shock stories, or his latest book, **Tapping The Vein**, a graphic novel both written and illustrated by the man himself.

CEREBRAL SOFTWARE

"As the disk loaded, I felt drawn into different reality, an alternative world where I assumed the identity of another"

CONFLICT

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HUNTER KILLER

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has been murdered

GRIMBLOOD

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Place yourself deep within the walls of Castle Grimblood, here lurks a murderer, who is preying on those who live by and keep the rituals. You as the young Earl, Maximus, must uncover the terrible secret in order that he can unlock the chains of timeless obedience to the rituals of the castle and gain his freedom. If you fail you are certain to fall victim yourself to the stalking assassins knife...
A gothic whodunnit, written by Mike Singleton, featuring digitised sound and graphics and promising a different game every load!

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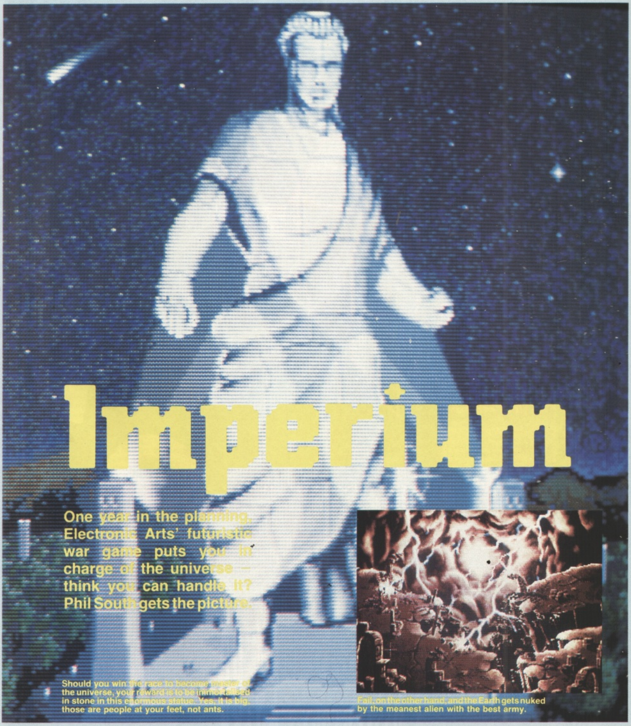
Screenshots may be taken from a different version.

Imperium

One year in the planning, Electronic Arts' futuristic war game puts you in charge of the universe – think you can handle it? Phil South gets the picture.



Should you win the race to become master of the universe, your reward is to be immortalised in stone in this enormous statue. Yes, it is big, those are people at your feet, not ants.

Fail, on the other hand, and the Earth gets nuked by the meanest alien with the best army.

WORK IN PROGRESS

War and strategy games are for Tefal-heads, right? Well, yes and no. Yes, they can be quite boring if you need a bit of action to get your juices going, but they do tend to hold your attention far longer than the average shoot 'em up.

This problem of getting past the initial boredom quotient of most strategy games has been a thorn in the side of even the best software publishers. But now Electronic Arts has come up with what it thinks is the biggest, best and most accessible strategy game yet. The chaps responsible are designer Matthew Stibbe and programmer Nick Wilson.

Nick previously worked for the late, great 8-bit software publisher Durrell. When that company sold out to Elite, he went to work in The City for a firm of option traders (whatever that might be) just two short weeks before Black Monday. "It was great fun, but not the best time in the world to join," he explains.

He left, realising he really wanted to get back to programming games. Having approached every software house in the country (and understandably receiving offers from most), he eventually settled on Electronic Arts because he was impressed by their style of production.

As well as executing the programming of **Imperium**, Nick also handled the music, which he claims is the classiest score ever to grace the ST, with thanks of course to Chopin who wrote the piece: "'The tune's not original, but my method for playing it on the ST is original. I don't know anyone else who's done it."

Matthew Stibbe (pronounced 'Sti-buh') is studying Modern History at Oxford. He has designed a couple of computer war games prior to Imperium, and has been working with Nick on the design for about a year. He actually started the job during a year off from Oxford, when he got back from a trip to America, and continued working on it in his spare time. He simply sent the proposal to EA and got accepted.

The final piece in the jigsaw was provided by Karl Cropley, who designed the graphics and icons etc. Nick did some himself, but left the lion's share to Karl, who was also responsible for the visuals in EA's recent RPG, **Hound Of Shadow**.

Nick is quick to praise his artist: "I'm really pleased with Karl's work. He fitted in really well, despite me telling him to work in four shades of grey rather than normal vast palettes he's used to. He's very tolerant too, because we've been tweaking and changing things like the icons... we've had so many different versions, some stippled, some simple ones like the DPaint icons which looked like a child drew them, but I like the ones we've got now."

TODAY OXFORD, TOMORROW THE UNIVERSE

The year is 2020 and you are the leader of planet Earth, which is now part of an intergalactic Empire. Your goal is to expand your empire throughout the Universe as far as possible. That's the short view – there are, however, many other ways of winning.

The way to the top is reached through the interaction of three main universal drives: Economical, Military and Political, each of which interacts subtly with the other two.

It's possible to take control of certain elements yourself, while leaving others to underlings (or 'subordinates' as they're called). These men, sort of SF civil servants, manage parts of the game you can't be bothered with: if you can't really hack military strategy – leave it to the generals, and so on. You can even leave everything to your subordinates and see what happens.

But of course the game plays better if there's a real intelligence behind it, rather than the impressive but inferior artificial ones.

Complex models of economic, political and military strategies have been built in, with all of these working together to provide an accurate simulation of a live Universe on which to hone your megalomania.

The whole point of Imperium is that anyone can play it, not just the usual strategy enthusiasts – although even the most deeply entrenched war gamer would get a run for his money with this enormous venture.

BUILD IT YOURSELF EMPIRE

Writing began a little over a year ago, but the idea goes further back, and was inspired by what was missing in a game Matthew bought: "In my year off I'd designed these two other war games, and I was thrashing around for something similar but different.

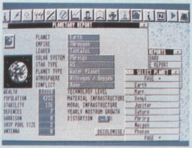
"I've got an Apple Macintosh which I use to design games, as a word processor and for a little DTP. I got a copy of **Balance Of Power**, and I was playing that and thinking it was very much the kind of game I like – it's interesting and deep, and it's very close to my heart because I'm a historian.

"What I really wanted to do was take that concept and elaborate on it with a lot of my own ideas. Actually what came out was very different, but that was my inspiration."

The 'window' interface was chosen, not because of any particular computer uses a Graphic User Interface (GUI), but because GUIs are easy to use! The system had to give the user access to all sorts of information, and windows and pointers are the simplest way of doing that. The player can organise the window and work in the way they want to work.

There are lots of control options (there's even a form of artificial intelligence which takes over some of the game functions), so you have more time to think about what you're doing, instead of twiddling around with the interface.

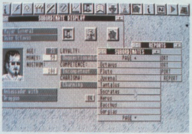
Imperium has very few graphics, and the interface is black and white, to save on memory, but it still manages to look rather slick and sexy. And as Matthew explains, excess graphics often destroy gameplay: "Imperium is quite a multi-faceted game, and you need a lot of information very quickly, and not have to struggle through a load of menus or Cinemaware type graphics. That's very

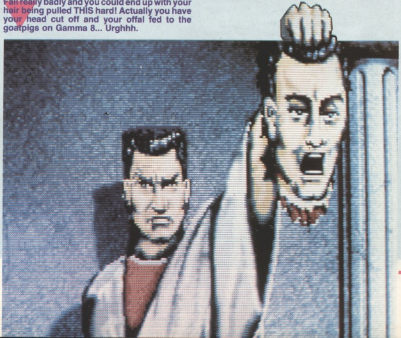


Planetary reports and other data are available from menus which can be positioned anywhere on the screen. The data is cut and pasted from the main starmap.

Fail really badly and you could end up with your hair being pulled THIS hard! Actually you have your head cut off and your offal fed to the goatpigs on Gamma 8... Urghhh.

It's a great help at first to be able to turn the less interesting tasks over to your subordinates, but sooner or later you realise that all the game forces react together to form a whole, and so you should play all decisions yourself to be FULLY in control.





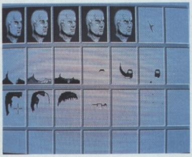
good and very pretty, but to actually get useful information it takes ages while the graphics decompact and come up. You see a few pictures and you want to go and see something else. I didn't think that approach was appropriate."

Graphics are used, but only in places where you really need a strong visual feedback. You get pictures of planets, pictures of your subordinates, end-game pictures and so on – what Matthew calls "bolt-on, go-faster extras". But central to the game there is also a rotating 3D map of the Universe, from which you store and use information about your resources and movements.

The design has a very Roman Empire, 'imperial' feel, and the colour graphics sustain this atmosphere. Men in togas, marble pillars, all the stuff.

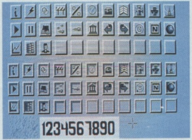
"The big colour pictures do actually serve a purpose, in that they give the user a feel of what the game's like. It's not just numbers and data, it has a strong look and feel like the Roman characters, a sort of 'august' feel..."

The program has been written on a 'cross-development' system on the PC and squirted to the various computers in their native formats down a serial cable. "The bulk of the program is written in C, but our special windows interface is written in straight 68000 assembly code for speed. Obviously bits of that will have to be redone for the PC. But that's a very small part of the whole program. I use the **Manx C** compiler, simply because that's the only one I could find that went across all formats. There isn't an ST version though, so I had to write my own Linker program to convert an **AmigaDOS** file to an **TOS** file."

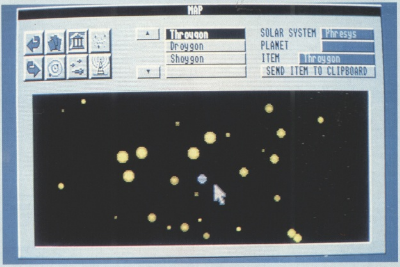


These are the rough components which make up the subordinate portraits on the instruction menus. The beards and moustaches overlay onto the basic faces, giving the programmers a large range of visages for not much drawing.

The finished icons which form the control panel at the top of the screens.



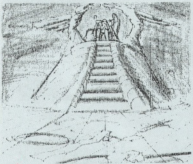
The Central game map, showing the Universe from one particular perspective. The map rotates in 3D, giving you an idea of any important spacial relationships. To further this illusion, the stars get bigger and smaller as they rotate into and out of the screen.



MAP

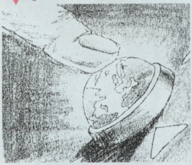
Throygon
Droygon
Shoygon

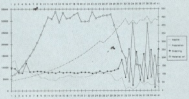
SOLAR SYSTEM Phresys
PLANET
ITEM Throygon
SEND ITEM TO CLIPBOARD



Beneath the King Of The Universe on his giant throne lies a glass floor with the universe below. This is one idea which has yet to be implemented on-screen.

Some rejected ideas for Imperium's front end – on the grounds that they were too silly.





The team fed all economic, quality-of-life, military and poverty data into a spreadsheet and watched how it behaved. When a slight dip in the quality-of-life data occurred, the Artificial Intelligence kicks in and saves the day... only to over-compensate wildly. Consequently the boys decided to tone the AI down a touch.

ECTRONIC ARTS

CYBERBALL ™
C3P
C3P
C3-1
C.BUXTON

October 2006 Paul "Bubba" Kwinn banned for bionic violation

September 2008 Random bionic testing enforced

October 2008 Bionically repaired players take legal action

November 2015 League office disbanded, first completely cybernetic player fielded. Model ST32 gains 382 yards rushing in its first game, but loses an arm in the process.

January 2022 The last human to play the game, Dave "Rocket" Ralston decapitated by a face-masking violation

FOOTBALL IN THE 21st CENTURY
06 2:05 00
PERIOD 1
BALL ON
BALL STATUS
CYBERBALL
QUARTERBACK
QUARTERBACK
RUNNING BACK
RUNNING BACK

Atari ST Screenshots

Programmed by: Quixel

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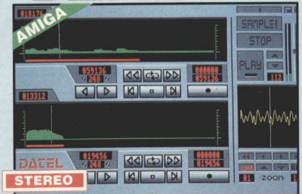

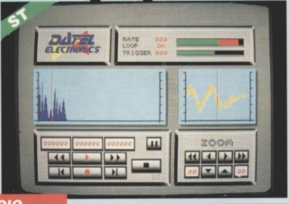

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TIMEKEEPER

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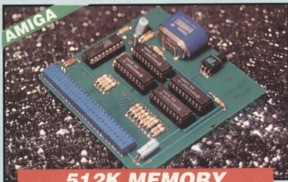

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ACE 5

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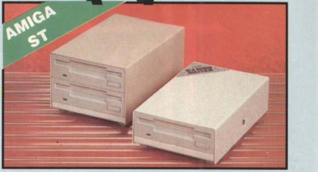

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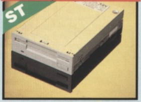

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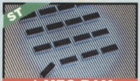

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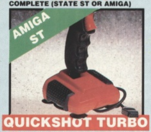

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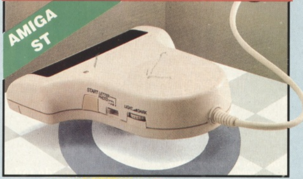

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THE ONE'S GUIDE TO PRICE, RELEASE DATE AND EVERYTHING

You may be used to reading reams of opinionated waffle elsewhere, but here we prefer to let the games speak for themselves. Relevant scenes are shown, with informative captions used to convey the 'feel' of the game in question. At the end of each review there are opinions highlighting any good and bad points, prices, release dates and ratings where possible. Basically, there's something for everyone – at best a highly detailed review, and at worst a highly detailed preview. There's nothing clever, just straightforward facts and ratings. Updates will follow where appropriate.

THE RATINGS

GRAPHICS Not necessarily how colourful or well drawn they are, but how well they fit into the overall effect.
SOUND Again, not necessarily quantity or indeed quality of sound, but how well it's used.
PLAYABILITY How does the game feel? Is it addictive or plain uninteresting.
VALUE Essentially a reflection of lasting interest – how much game you get for your money.
OVERALL A useful point of reference – essentially a summary of the preceeding ratings.

WHO'S WHO

Now in its twelfth season, The One's Kick Off league is still going strong. Ciaran Brennan's unbeaten record is at last bearing a few scratches, but that hasn't stopped him leading the league (and whipping Whitta to take the cup for the fourth time). When the team isn't playing Kick Off, here's where they get their kicks...

GARY PENN

Mr P likes virtually everything in the whole world, but at the moment he favours **Operation Thunderbolt**, **Cabal**, and **Super Cars**.

CIARAN BRENNAN

The impish Irishman is into almost everything and anything, but more recently he favours no-holds-barred thrills in the form of **Operation Thunderbolt** and **Indianapolis 500**.

GARY WHITTA

Whitta by name – and doesn't he just. His bent is shoot 'em up and strategy-orientated, which is why apart from **Sim City**, his present play-mates are a pucker pair of high-fliers – namely **Super Cars** and **Indianapolis 500**.

BRIAN NESBITT

Beefy Brian, 29, can be a bit racey when the mood takes him – which is why he's playing a lot of **Bomber** and **F-29 Retaliator** lately. And he still manages to find the time to take his mother shopping. Ribbit!

KATI HAMZA

Ms Hamza's tastes are more adventurous than most. Her curiousity is currently being aroused by **Chaos Strikes Back** and **Maniac Mansion**.

GORDON HOUGHTON

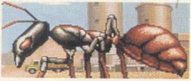
He says Hawton, we say Howton. Either way, our Gordo likes what he likes. And what he likes, thrashes. The town planning simulator **Sim City** is keeping him quiet of late, with FTL's ageing classic **Oids** responsible for all the noise.

SHELF TALKERS

ESSENTIAL SOFTWARE OF THE LAST THREE MONTHS

Bomber (Vektor Grafix/Activision)
Damocles (Novagen)
F-29 Retaliator (Ocean)
Future Wars (Delphine/Palace)

Indiana Jones And The Last Crusade: The Graphic Adventure (Lucasfilm/US Gold)



Indianapolis 500 (Electronic Arts)
It Came From The Desert (Cinemaware/Mirrorsoft)
Operation Thunderbolt (Ocean)
Sim City (Maxis/Infogrames)

Switchblade (Gremlin)

WHAT THE STARS ARE PLAYING

BULLFROG PRODUCTIONS

So what's been keeping the Programming Team Of The Year on its toes of late? Programmer/Designer Peter Molyneux... "**Chaos Strikes Back** has been keeping me and Glenn busy over Christmas. Glenn completed it first, and I did it twice because there's more than one solution. The ending's a bit disappointing though. I like **Block Out**, but it's too easy – a lot easier than **Tetris**. Simon and Kevin are into **Indianapolis 500** – we've got a beefy PC, which makes it all worthwhile."

GRAFTGOLD

Now that Rainbow Islands is about to see the light of day after its lengthy incubation period, what has the crew been playing to pass the time? Programmer Andrew Braybrook, currently writing **Paradroid 90** for Hewson... "Most of us have been too busy to play very much lately, apart from **Rainbow Islands** – but only because it needs to be tested for bugs. I've been playing a bit of **Xenon 2** – I've just managed to get to the fourth level at last. Oh, and I still play **Datastorm** occasionally. Jason has been playing **Sim City** – well, trying to. And he still plays **Kick Off** as well."

FEBRUARY 1990

67 Cabal (Ocean)

70 Chaos Strikes Back (FTL/Mirrorsoft)

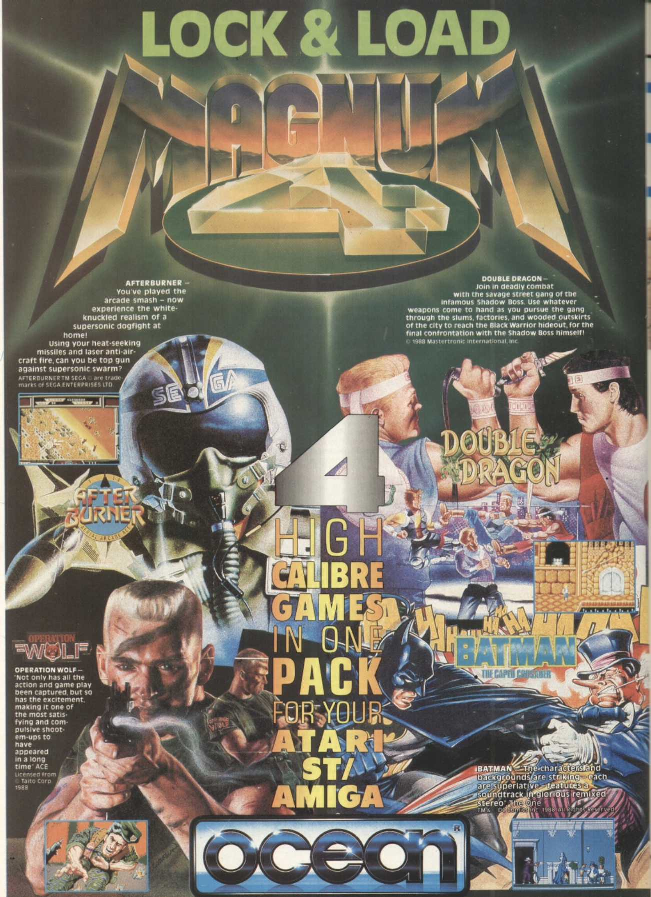
80 Dragon's Breath (Palace Software)

75 Lost Patrol (Ocean)

39 Midwinter (Rainbird)

60 P-47 Thunderbolt (Firebird)

48 Super Cars (Gremlin)


LOCK & LOAD
MAGNUM 4
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AFTER BURNER
DOUBLE DRAGON
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OPERATION WOLF
BATMAN THE CAPED CRUSADER
HA HA HA
ocean

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DOUBLE DRAGON – Join in deadly combat with the savage street gang of the infamous Shadow Boss. Use whatever weapons come to hand as you pursue the gang through the slums, factories, and wooded outskirts of the city to reach the Black Warrior hideout, for the final confrontation with the Shadow Boss himself!
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OPERATION WOLF – "Not only has all the action and game play been captured, but so has the excitement, making it one of the most satisfying and compulsive shoot-em-ups to have appeared in a long time" ACE
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BATMAN – "The characters and backgrounds are striking – each are superlative – features a soundtrack in glorious remixed stereo" The One
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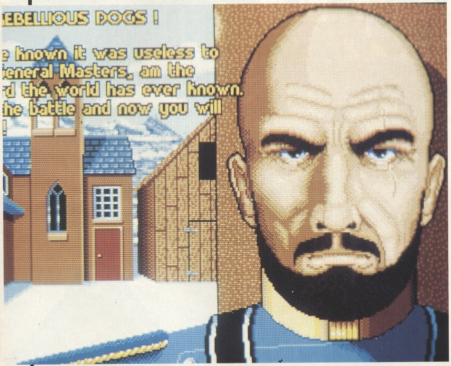
Midwinter

The enemy is nameless, but not completely faceless. This is the leader, General Masters, whose animated features are only ever seen when you surrender. He commands around 2,000 enemy vehicles, moving across Midwinter in attacking and 'defensive' units. Attacking units always attempt to capture your settlements, with the supply-bearing defensive units in tow. The level of aggression varies from unit to unit, although the defensive teams are easiest to defeat, but you won't know for sure just how dangerous a particular group is until you meet it! Should you manage to destroy a whole unit, you are rewarded with picture of deceased commander.


EBELLIOUS DOGS !
e known it was useless to
eneral Masters, am the
d the world has ever known.
he battle and now you will
!

Brian Nesbitt chills out with Rainbird.

Global warming is a subject currently much in vogue, what with everyone going green in an attempt to prevent the growth of holes in the ozone layer. But there is another, more sinister and devastating possibility... a premature ice age to cool things down.

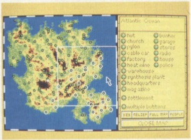
It would take a massive explosion to throw enough dust up into the atmosphere. And in 2017, that's exactly what has happened. A giant meteor has hit the Earth and the ice age has begun. Civilisation no longer exists as such, and man has all but gone back to his tribal roots.

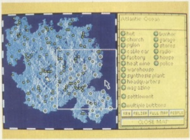
The Azores archipelago has become the island of Midwinter. Its population still lives in shacks and has to hunt for food, but it's paradise compared to very densely-populated Europe. With most major disputes settled, it's not a particular violent island. At least, it wasn't...

Midnight, Midwinter: Having sailed from the European mainland, General Masters and his well-armed band of followers have landed in the south-easterly corner of the island and set up their headquarters in Shining Hollow. Using raiding parties to pick off the nearby villages, the enemy now occupies the island's three radio masts and sends out jamming signals to cut off the inhabitants' only means of inter-village communication.

Resident electronics expert Olaf Kristiansen is quick to discover the problem and informs Captain John Stark. But his observation falls on deaf ears and Stark goes on patrol... only to find to his horror an hour later that his radio won't work. Stark smells a rat. It's time to act. The game begins: midday on Midwinter...

This is it: 160,000 square miles of Midwinter. The map shows what's what and where and allows you to plan your strategy, using either contour (left) or relief (centre) map – both complete with a zoom facility. The green buttons to the right are used to highlight facilities, with multiple buttons used to show more specific features, for example: you can highlight any settlements with magazines and cable cars. And just in case you get lost along the way, a rather fetching fold-out map is supplied in the package.


Atlantic Ocean
hut
church
pylon
cable car
factory
heat mine
warehouse
synthesis plant
headquarters
magazine
bunker
garage
stores
radio
house
police
settlement
multiple buttons
KEY
RELIEF
FULL MAP
PEOPLE
CLOSE MAP


Atlantic Ocean
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stores
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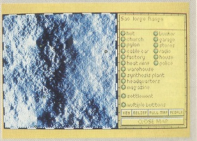
settlement
multiple buttons
KEY
RELIEF
FULL MAP
PEOPLE
CLOSE MAP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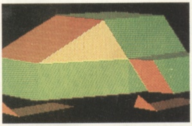
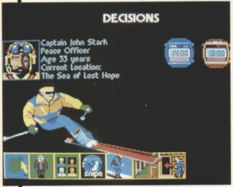
pylon
cable car
factory
heat mine
warehouse
synthesis plant
headquarters
magazine
bunker
garage
stores
radio
house
police
settlement
multiple buttons
KEY
RELIEF
FULL MAP
PEOPLE
CLOSE MAP



The General's army comprises six different types of vehicle, commanded by SnowWitches, which are controlled either by Captains or Colonels (who control four Captains). Take out the Captains' vehicles and a whole unit is beaten, whereas destroying a Colonel results in the defeat of his Captains and their units. Fuel is carried by SnowBulls, with SnowBears shouldering responsiblity of the ammunition. Heavy-duty machinery comes in the form of the SnowWolf and SnowCat – the equivalent of heavy and light tanks, respectively. Last but not least, there's the fastest vehicle of the six – the Snowfox. Obviously a SnowBull-heavy unit moves fastest (because it has more fuel available), while a SnowBear-heavy unit packs more firepower.

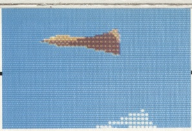
The lonesome Captain John Stark needs help... and fast. Your prime objective is to recruit team members as soon as possible, to increase your forces and spread – a chain letter effect. Some people simply aren't willing to accept Stark's invitation to join forces, usually for personal reasons. In this case you have to get someone else to do the deed – or, if your potential companion has been captured, perform a deed of derring do to release them.



DECISIONS

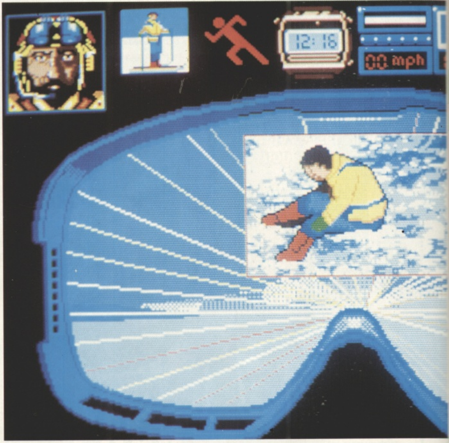
Captain John Stark
Peace Officer
Age 33 years
Current Location:
The Sea of Lost Hope

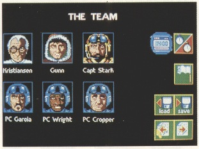
Out of the island's population of 1,000 or so, Midwinter concentrates on the relationship between 32 characters, comprising a range of nationalities and names (apparently the telephone directory helped a bit here!). There are 22 full-time Peace Officers (sort of policemen) plus 10 civilians, and as the game unfolds the relationships between them become apparent. It's basically a soap opera – a sort of Ice-Enders. Pringle's a bit of a Pete Beale (ie: generally paranoid), Gregory Flint is an Arthur Daley type, while the nearest to a Dirty Den has to be Dr Revel, who provides plenty of 'hands-on' experience for his female members of staff – so don't involve him with missions regarding the fairer sex. Mind you, he is a damn fine medic.



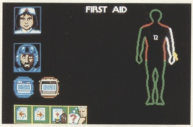
Also patrolling the island are two types of drone, acting independently of the enemy but with the same intent – your destruction. The Stealth Fighter Bomber-lookalikes (one shown here) circle overhead to get a bearing before dropping a bomb, and the powered glider Mortars behave similarly, except that they unleash a string of mortar shells. Just in case the going's a little too tough, you can remove the presence of both craft, or if you want an even easier ride and time to explore, there's a training mode where the enemy doesn't fire back.

A short animated sequence is shown whenever you are unfortunate enough to crash – here you have just been hit by a bomb and taken a tumble. Skiing accidents are the most common, and usually result in the damage of one or two limbs – unlike driving accidents and glider crashes, which leave you even worse for wear. But, in true A-Team tradition, none of the good characters actually die – they merely slip into temporary unconsciousness. The bad guys aren't so fortunate though...

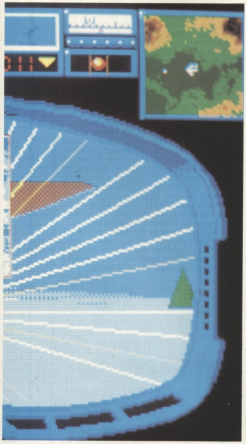




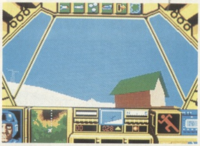
Each character is built from these 14 attributes. The first three vary throughout, depending upon actions taken and any occurances. Your Morale is the main attribute, and depends on performance and affects other personal parameters. The last five attributes are fixed, but all are inter-related in some way, for example: should your Morale sink, your Optimism governs how quickly Morale is restored. Similarly, your Stamina determines how quickly energy is lost, and endurance how low your energy actually goes. A character's energy comes in two forms: muscle and potential (essentially an energy store). Muscle energy is immediately available, whereas potential energy is replenished through eating and transferred by sleeping.

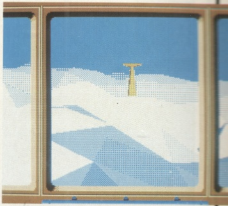


The colour of the body outline indicates your general health and is split into six independently affected aspects – arms, legs, head and torso. So, even though your legs may be out of action, you can still snipe – even with one arm, although your aim won't be too accurate. You can drive with only one arm and one leg functional, although it's likely to be somewhat erratic. There's more than one way of repairing injuries... rest, ie; don't use the character, or better still sleep. Best of all though is first aid, applied by non-medical or professional persons (although the former method yields slower results).

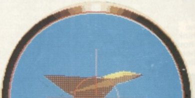


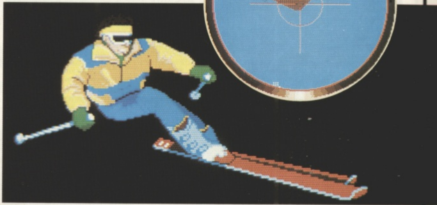
Ski to a garage and climb into a Snow Buggy. Not only can Snow Buggies carry more than one person, but they feature the heaviest artillery – an armoury of torpedoes and intelligent missiles. A detailed instrument panel shows your speed, gradient and current bearing, along with the time of day.

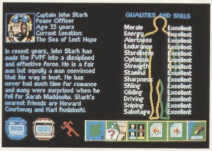




The most luxurious mode of travel is the Cable Car – found at stations dotted around the mountain-sides. From here you can't get shot, so sit back and enjoy the view...







Captain John Stark
Peace Officer
Age 33 years
Current Location:
The Sea of Lost Hope

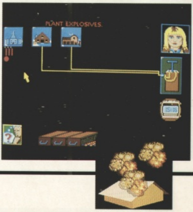
In recent years, John Stark has made the FVPF into a disciplined and effective force. He is a fair man but equally a man convinced that his way is best. He has never had much time for romance and many were surprised when he fell for Sarah Maddocks. Stark's nearest friends are Howard Courtenay and Karl Rudzinski.

QUALITIES AND SKILLS

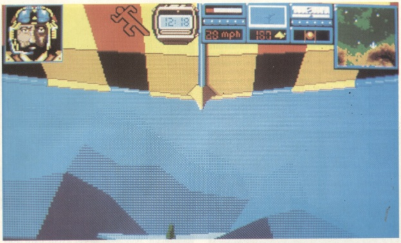
Morale	Excellent
Energy	Excellent
Alertness	Excellent
Endurance	Excellent
Sturdiness	Excellent
Optimism	Excellent
Strength	Excellent
Stamina	Excellent
Sharpness	Excellent
Skiing	Excellent
Gliding	Excellent
Driving	Excellent
Sniping	Excellent
Sabotage	Excellent

It'd take months to negotiate the cold, mountainous terrain on foot, so what's needed is a suitable mode of transportation. Every character has his or her own set of skis, a rifle and an extensive supply of grenades. A goggle-eye view of your surroundings is displayed when you ski, and a telescopic sight (complete with zoom lens) allows you to focus your attentions when sniping.

The youngest and oldest inhabitants aren't quite as useless as they first seem – both prove useful for missions of sabotage as they are the least suspicious and less likely to meet opposition. The quantity of dynamite required to blow a building to kingdom come is shown beneath it, and a brief animated sequence shows each building's demise (inset).

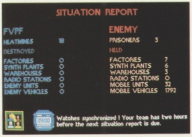


REVIEW



When you need to cover ground at speed it's wise to take to the skies... strap yourself beneath a Hang Glider and embark on the flight of your life. Take off from high ground and use the thermals to your advantage. Anyone thinking of flying further afield over the Atlantic should bear in mind that the sea's so cold, there's little chance of enough lift to make your flight last for long.

Every two hours a situation report is given, detailing the current state of play. Time only passes with every action, eg: sleep, first aid, eating, and of course movement, which gives you time to plan ahead.



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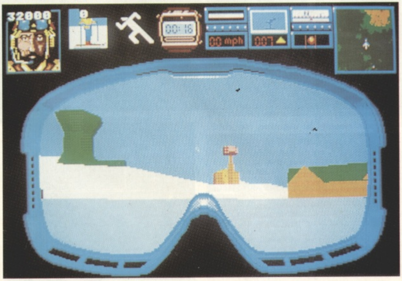
                 SITUATION REPORT

FVPF                          ENEMY
HEATMINES        18           PRISONERS    3
DESTROYED                     HELD
FACTORIES        0            FACTORIES        7
SYNTH PLANTS     0            SYNTH PLANTS     6
WAREHOUSES       0            WAREHOUSES       3
RADIO STATIONS   0            RADIO STATIONS   0
ENEMY UNITS      0            MOBILE UNITS     32
ENEMY VEHICLES   0            MOBILE VEHICLES  1792

Watches synchronized ! Your team has two hours
before the next situation report is due.
```

The destruction of buildings to deny their use to the enemy is a much favoured strategy. Perhaps the most important 'buildings' dotted around Mindwinter are the 18 Heat Mines – the source of the island's power. When all 18 mines are either captured or destroyed (and the enemy won't destroy them as they will, understandably, be needed if they manage to take over the island), then all is lost and the game ends. Alternatively, you can surrender, in which case you get to hear the General Masters' firing squad dispose of you and your team. The enemy gives up after 40 days, but it's pretty unlikely you'd survive that long.



ST One of Midwinter's most impressive aspects (and there are certainly plenty of them) is the fact that much of what you see and hear isn't cosmetic, but wholly functional. For example, the sun always shines from the south, so you can put your Boy Scout navigation skills to the test and determine your general direction by that of the shadows. It also means, quite ironically, that the bad guys are on the dark side of the island! Maelstrom has succeeded in creating an entirely convincing environment, capturing the stark, aggrophobic feel of a vast expanse of snow and ice. And this is complemented by stylish static visuals, slick animated sequences, and instantly recognisable icons. Midwinter's use of sound is equally innovative and impressive. The wind whistles in your ears as you hang glide, and gets louder the nearer you get to the ground, and the sound of waxed wood on snow as you ski varies according to the incline of the slopes. Best of all though, the directional sound means that you don't even have to see the enemy to destroy it! By using the general direction of an enemy craft's sound, you can more often than not launch a successful attack. The fact that so much freedom is granted to the player means that the strategic possibilities are almost endless. You can play at any strategic level without having to go through any tedious menus – it's entirely down to the player how much mental and physcial skill is used to win. Not only does Midwinter represent an involving and thoroughly entertaining challenge – it's a landmark in computer entertainment.

PRICE	TBA
RELEASED	Early March
GRAPHICS	97%
SOUND	88%
PLAYABILITY	96%
VALUE	NA
OVERALL	**95%**

A Understandably, this will be visually identical to the ST. Maelstrom will take advantage of the machine's stereo capabilities. A price has yet to be fixed for the proposed June release.

PC Both EGA and VGA will be supported – CGA's out of the question (not enough colour to create the land contour polygons). As far as a price and release date are concerned, there's nothing more definite than sometime this Summer.

PSYCLAPSE

- ★ ***Ultra smooth 8 way scrolling***
- ★ ***Designed with small fully animated characters from Garvan Corbett, the artist who brought you the classic hit Barbarian***
- ★ ***Multi-directional free format weapon usage***
- ★ ***Large playfield for even more action.***

You're really up against it this time. Those revolting robots have finally upped and turned their horribly powerful weapons on their kind human masters.
Someone's got to stop it before it all gets out of hand. I mean, you just can't have bloodthirsty Cyborg assassins roaming the streets of Dome City and expect the citizens to put up with it. Who on earth is going to sort out the mess? You guessed – you get the job.

Fortunately, you are just a little bit on the special side. You are Stryx, the product of Project Alpha Secure, the meanest fighting, smartest thinking machine ever invented. Half-man, half-robot, you are the business, the only one who can stop those wicked Cyborgs.

You'll have to work hard, though, blasting hordes of the revolting creatures (such a sad waste of scrap metal) and rescuing the keys to the Lifeforce.

So, Stryx, you'd better get your jet pack on for some high level robot stomping through the immensely complex underground world of the Dome cities. It's a tough assignment, and time is running out.

AMIGA/ATARI ST £19.95

Screen Shots from the Atari ST Version

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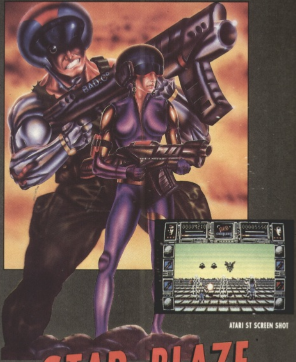
A NEW 3D DUO FROM LOGOTRON ENTERTAINMENT



ATARI ST SCREEN SHOT

BAD COMPANY...

You've fallen into Bad Company. In this place there are no good guys, just you, your sidekick and wave upon wave of insectoid enemies who have just one thing in mind - the total destruction of every human they set their nasty little bug eyes on. No quarter is asked and none is given, you know what to do - if it's alien, blast it!

Bad Company is programming legend Steve Bak's latest and greatest masterwork with scrolling of vanishing point perspective surfaces, the latest superfast 3D sprite techniques and featuring:

- Simultaneous two-player option
- Unique choice of weaponry, with fire power boosters
- Choice of eight different combat heroes
- Uncountable waves of sickening insectoid attack

ATARI ST & COMMODORE AMIGA
END NOVEMBER '89. PRICE £24.99

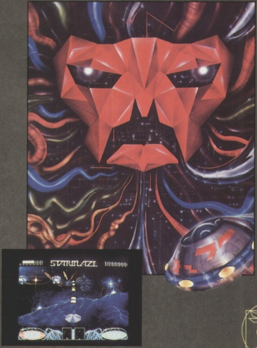
STAR-BLAZE...

StarBlaze is pure solid vector 3D Shoot 'em Up from the programmers that brought you 16 bit Elite! To qualify as a Tamsinian warrior in an intergalactic war of unparalled ferocity, you must prove your prowess by taking on scores of fiendish alien attack waves and live to tell the tale. How will you do it? With quick reactions and the fastest trigger finger on the planet !

StarBlaze is a game which draws upon the strongest features of the classic arcade titles to introduce a wholly original style of game to the arcade genre, featuring:

- Over a hundred different attack patterns
- Action-packed gameplay in stunning solid 3D
- Five colourful backdrops (forget boring starfields)
- Shield, smart bomb and extra power pickups

ATARI ST & COMMODORE AMIGA
END OCTOBER '89. PRICE £19.99



ATARI ST SCREEN SHOT

TM
LOGOTRON ENTERTAINMENT
CHANCERY HOUSE, 107 ST PAULS ROAD, LONDON N1 2NA

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THIS MONTH!

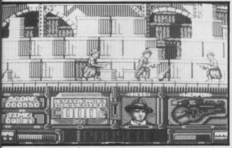
- Iron out the bugs in IT CAME FROM THE DESERT!
- HARD DRIVIN' made easy!
- THE UNTOUCHABLES: Ness-essary help!

TIPS

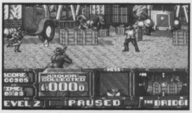
THE UNTOUCHABLES

(Ocean)

The Special FX team dons spats and oversize hats to take rookie booze-busters through its top-notch movie adaptation.

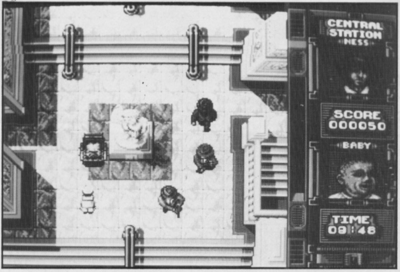


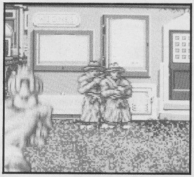
▲ **Ten pieces of Capone's ledger are necessary to have sufficient evidence to proceed. While the regular gangsters plod around at random, the vital Ledger Carriers have a degree of intelligence – they won't stay level with you for long, and when you get level with them they immediately jump up or down to avoid you. To make matters worse they take six shots to kill, and come armed with a pump-action shotgun, which is far deadlier than the henchmen's tommy guns – and you can't duck the blast! The key is to shoot them as soon as you get level with them so as not to give them time to get away.**



▲ **While the enemy gunfire is obviously to be avoided, the real danger comes from the bottles – as soon as you see one, take to the air and roll out of the way to avoid the flying glass. Bottles to be shot appear randomly, and are difficult to spot due to their diminutive size. Such bottles are most often found on packing cases and truck roofs. Perhaps most important though are the first aid kits that appear at a random position every 10,000 points and stay there until shot.**

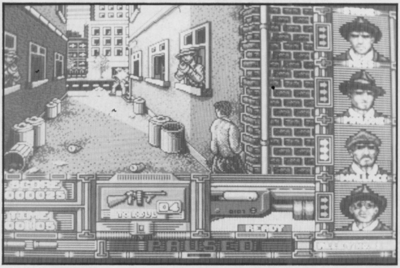
► **Switching between the four Untouchables is vital to survival – as soon as one starts to take a beating, get behind the wall and swap over to another, healthier character and let the other one recuperate for a while. Dynamite must be avoided at all costs. Shoot any sticks in the air, and keep a special eye out when a car appears as dynamite is often thrown from it. Try not to resort to hiding behind the wall and waste precious time.**





▲ **The safety of the pram and its infant cargo is your priority, so don't let either get shot (if this means taking bullets yourself, so be it). Try to keep ahead of the pram, so as to scroll the screen forward – that way you can see what's coming up and nudge the pram onto a safe course in plenty of time. Passers-by are easily identified (they don't carry guns for a start) and while they aren't intentionally hostile they do damage the pram as much as any stationary obstacle.**

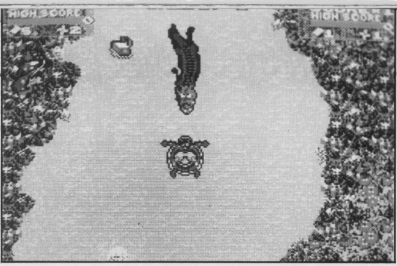
◄ **You have to go for a head shot as most of the gunman's body is obscured by the book-keeper. Time is of the essence – you only have a few seconds before the book-keeper get his brains blown out. Try to anticipate the gunman's movements. Aim slightly off in the direction he's moving and he will probably walk into your shot!**



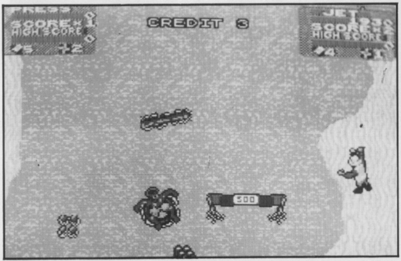
TIPS

TOOBIN' (Domark)

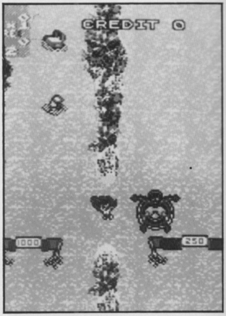
Once again, Domark's resident lifeguard Andy Blazdell dives in at the deep end to rescue all those struggling to stay afloat.



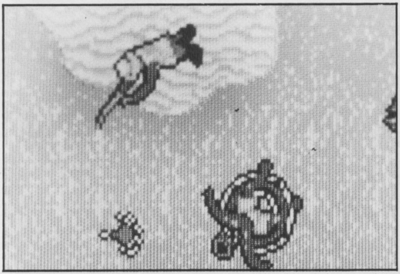
▲ The giant Alligator appears whenever you dawdle or hang around for too long – he's faster than you and not affected by drink cans. In fact the only way to get rid of him is to go through a gate.



▲ Cans of drink are your main line of defence, although when you start you only have six. Find a six-pack (there are plenty of them floating in the water) to be blessed with an infinite quantity of fizz. But beware – it's back to a finite supply as soon as you are hit by an enemy.



▲ Every time you go through a gate without getting hit or touching the sides, your Score Multiplier is increased. Naturally you start off with a basic score (x1), but for each perfect gate, the Multiplier increases by one, and all points scored after that are multiplied respectively.



▲ Monsters react to hits from cans in different ways – they either sink to the bottom or change direction. The guys on the river bank are dazed for a few seconds allowing you to pass. For extra points, hit this dude repeatedly – a score is awarded every time he's hit, even while he's stunned.

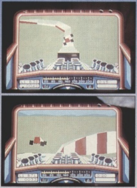
IN GENERAL

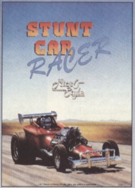
- Watch out for two handy objects often seen bobbing in the water – a Beach Ball awards extra speed for a short while, while the Patch stops your Toob from sinking when it hits an object.

- Shoot everything – the more you hit, the more chance there is of the bonus letters T, O, O, B, I and N being released. Collect the lot for a massive points bonus at the end. In the two-player game, each player has a set of letters to collect.

"THE ULTIMATE DRIVING EXPERIENCE"

C & VG





STUNT CAR RACER

"The tracks are superbly designed starting with a fairly straightforward but lumpy oval and progressing to such delights complete with massive (& I mean MASSIVE) jump & roller coaster track which has enough hills to turn the stomach of the hardest drivers." – C & VG

"Quite simply Stunt Car is the best racing game yet seen on a home computer – check it out." – C & VG

"Stunt Car is utterly brilliant and offers adrenaline pumping gut wrenching high speed action that will keep you engrossed for months – C & VG

"An action packed game that had us on the edge of our seats." – TGM

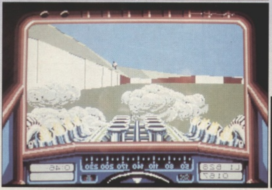
RVF

The motor bike simulator of the Honda 750 RVF. Race on Clubman and world famous tracks.

"A near perfect blend of simulation & action" – ACE

"Amazing graphics" – CU

"If this, as MicroProse maintain is the shape of the Amiga games to come then everybody should buy an Amiga now" – CU



93% TGM **93% C & V**

RVF
HONDA
Micro Style

ACE RATED 915

Games for Adults

Micro Style

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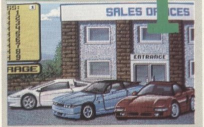
Super Cars

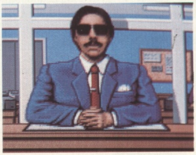


Brian Nesbitt roars into the New Year in Gremlin's immensely playable motor racing extravaganza.

As racing games of both the simulation and arcade variety become more and more complex, **Super Cars** comes as a refreshing change. There's no hard-nosed attention to detail here – in fact the whole caboodle is set in a pseudo-fantasy world, with fictitious cars battling it out on small but perilous circuits with the odd bit of violence thrown in for good measure.

It's not a complex game – there are nine tracks and three divisions to negotiate, with the object being simply to make your way up the rankings by winning as many races (and as much prize money) as possible. Oh, and try to stay alive in the process...

Take a stroll through your local dealer's forecourt to check out the three available wondercars. Alternatively, indulge in a little consumerism in the Sales Office or examine the range of parts in the Garage. Those who don't wish to hang around can always go straight to any of the nine tracks and begin the tournament.



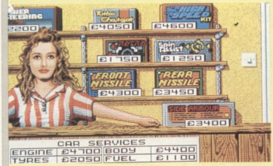
Would you buy a used car from this man? The Sales Office section is almost a game in itself – select your responses to the dealer's prompts from a menu of sentences, with correct answers bringing the price down. A little discretion doesn't go amiss though, as incorrect answers are likely to see you kicked out onto the street.

Visit the Garage, where the buxom assistant is happy to provide you with anything you require... provided you have a sizeable wad in your pocket. Replenish your motor's bodywork, tyres, engine and fuel levels or buy one of the James Bond style add-ons.

POWER STEERING is essential, as it tightens your turning circle and makes corner-taking a much faster and less troublesome affair.

The TURBO CHARGER increases your rate of acceleration – not your speed!

The HIGH SPEED KIT is invaluable, increasing your maximum speed and so allowing breakaway sprints on the straights.



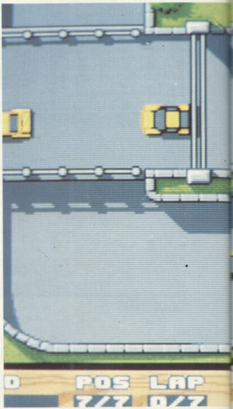
RETRO is rarely used – it allows for faster braking, but since the brake is hardly ever touched...

SPIN ASSIST comes in handy when your car's sent reeling by water or oil on the track, as it always points you in the right direction.

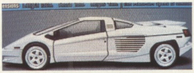
The REAR MISSILE is useful for disposing of any persistent tail-enders. But like its forward-facing counterpart, one shot is all you get.

Use the FRONT MISSILE to total any car directly ahead of you and leave an obstruction for the rest of the race. Unfortunately, you can only carry one Front Missile at a time.

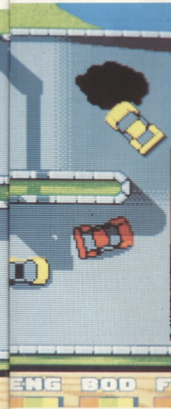
SIDE ARMOUR is real Death Race 2000 stuff, allowing you to send cars into uncontrollable spins simply by ramming into them.

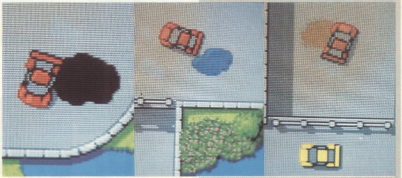


Three of the finest fictitious sports cars in the world are at your disposal – but only if you earn them. Your first steed is a mediocre Taraco Neoroder Turbo, but years of hard work and self denial can lead to you becoming the proud possessor of a shiny Vaug Interceptor Turbo or even the creme de la creme... a Retron Parsec Turbo, with a top speed of over 260 mph!

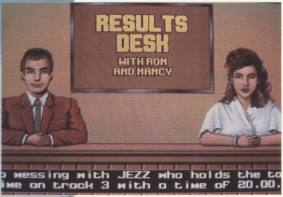


Depending on the league, you race against up to eight other cars, over anything from five to nine laps. Each course is roughly four scrolling screens square, comprising torturous turns, sadistic straights, tunnels and bridges (the shadows of which are cast on the cars as they pass below), but strangely no jumps. The other cars behave with a fair degree of simulated skill, it's up to you to thwart their progress wherever possible.





Oil slicks, puddles and mud patches all serve to slow you down: oil sends you spinning, while water causes skids and mud gets you stuck for a second or two. If it's any consolation, all three work on the opposition too.


RESULTS DESK
WITH RON
AND NANCY
o messing with JEZZ who holds the to
ime on track 3 with a time of 20.00.

Meet Ron and Nancy, the two amiable presenters whose TV show, Results Desk, appears during the attract sequence. Results Desk gives the lowdown on the current standings – who's won the most races and cash, as well as the fastest lap times of the day.

ANIMAL MAGNETISM

Llandudno-based development team Magnetic Fields started work on Super Cars just over a year ago. The original design came from Andrew Morris (who also provided the stylish graphics) and veteran 8-bit programmer Shaun Southern, whose past work includes Gremlin's **Trailblazer** and the 'original' motorcycle simulator **Kikstart** for Mr Chip. Super Cars is Shaun's 16-bit debut, and he's not afraid to admit that Atari's **Super Sprint** was a direct source of inspiration. "It was a lot more technical than it's now turned out. We decided that we didn't want to produce anything too complicated – just something that was fun to play." Time and memory restrictions mean that Super Cars isn't quite as 'complete' as Shaun intended... "I would have liked to have animated backdrops with the spectators moving about and so on," Shaun reveals. "We were going to have a train that crossed over the course at certain points – you'd have to time your run over the crossing." But he's still enthusiastic about the result. "It's a lot of fun. I never play any of my old games for enjoyment – but I do this one." So what's next? "Work's just started on another driving game – I want to make it a simultaneous two-player split-screen game, a bit like **Pitstop II**. There's also a possibility of linking two machines together to play. We'll see how it goes..."

A

At first glance, Super Cars **doesn't look particularly special – especially as this top-down style of racing has been seen plenty of times before. But what sets this one apart from the rest is its extraordinary playability – the feeling of exhilaration that comes from pulling off a flash handbrake turn through a tight corner at top speed has to be experienced to be believed. And although it may seem a little too easy at first, this too develops as the levels progress and it becomes a frantic battle just to stay in contention, let alone win! The facility to take the nine tracks in whatever order you like is a nice touch, and the Sales Office and Garage sections add to the fun – it's worth a chat with the car dealer just to see what awful jokes he comes up with. The sound deserves a special mention – the effects are suitable, with some impressive tyre-screeching, but Ben Daglish's music is a sound for sore ears, with a suitably racey title theme and a different tune for each track as well as a collection of appropriate jingles. It's just a shame you can't race against another human opponent.**

PRICE	£19.99
RELEASED	Late February
GRAPHICS	80%
SOUND	88%
PLAYABILITY	90%
VALUE	83%
OVERALL	**87%**

ST

Only a couple of weeks behind the Amiga and shaping up nicely, this identical version will be available at the end of February, once again priced at £19.99

PC

Unfortunately there are no plans at present – although the powers that be at Gremlin promise that a version will be produced if the demand is great enough.

WE'RE FIT, WE'RE ALIVE, BUT...
LOST
PATROL
WE'RE NOT BACK HOME
AMIGA
ocean
ATARI ST

"Polished until it sparkles,
The Lost Patrol features
animated screens the like of
which we've never seen before"
The Games Machine

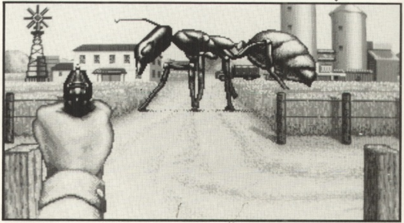
Ocean Software Limited · 6 Central Street · Manchester · M2 5NS
Telephone: 061 832 6633 · Telex: 669977 OCEANS G · Fax: 061 834 0650

IT CAME FROM THE DESERT

(Cinemaware/Mirrorsoft)

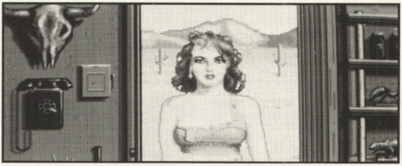
It's a bit of a bug-ger to complete, but here's help straight from the horse's mouth... A Cinemaware Beginner's Guide.

► The first and easiest evidence to collect is a piece of ant. Go to JD's Farm on day one for your first confrontation – the ant leg is acquired in the overhead section by killing enough ants to make the rest turn tail and run. DON'T run away – you collapse from heat exhaustion and end up in hospital.



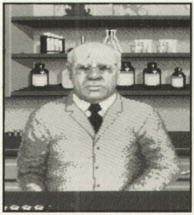
▼ Finding Jackie is vital – call or visit home during daylight hours on day two to bump into her. Recovering from a car crash on the outskirts of town, she turns up asking for your help. Visit the scene of the crash to pick up some creature fluid, but it's not such a good idea to let her stay at your pad – Dusty at the radio station gets a mite jealous and refuses to speak to you. From this point on you should make frequent visits to the Police Station as, sooner or later, the boys in blue find a dictating machine at the scene of the crash that has creature sounds recorded on it – the final piece of evidence!

▲ An ant footprint is the most elusive piece of evidence – finding it is more a matter of luck than judgement. The volcanic cones around the edge of the town are your best bet.

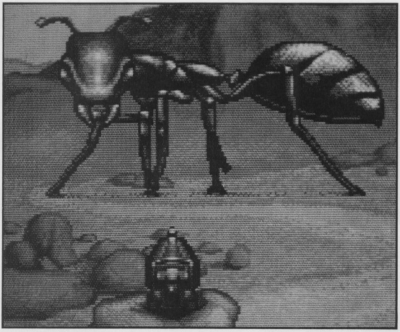


NEPTUNE SOCIETY

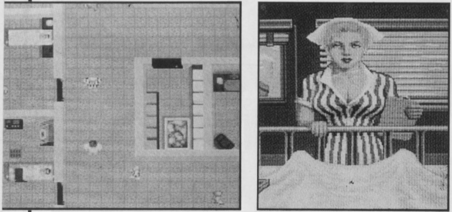
▲ Ant fluid is a little tricker to collect. It's normally found at Neptune Hall (the maniac there explains that it's lying on the ground in the shed, and you take it from there), but it's also found at the scene of the car crash (more of that later).



▲ Collected evidence should immediately be taken to the University Lab where Doc Wells gives you the scientific lowdown. Whenever the option WANT ANT INFO? appears, use it – the Doc always has something useful to offer.



► Fighting the ants head-to-head is easy, although many players tend to rush and thus waste their ammunition. Take your time – there's enough of it. The two antennae are the insect's weak spots, and these can only be hit while the ant is facing you. Ideally you want to shoot at least one of the antennae before the ant leaves the screen. More often than not it then appears close up and you get just a few seconds to down him. If this happens, position your gun during the next load on the side where the remaining antennae will be so as to save time aiming.



▲ With only 15 days before the ant attack, a hospital stay is the last thing you need, especially when they can detain you for as long as three days. Listen to what Nurse Judy has to say – she tells you just how long you have to stay in. It's worth it at this point to have a phone around to see if there's any pressing business – if there is, you should try to escape even if the hospital stay is a short one. In the escape sequence, you start on the first floor, with the objective of making it out of the main doors on the ground floor. Wait until the coast is clear, then get out of bed and make a break for the nearest lift or stairway – a lift is preferable as it saves your energy and you can't be followed. Contact with a doctor or nurse isn't always the end – you can shrug off their clutches and carry on running. If you come across one, get into a wheel chair (but don't go out of your way to find one) to greatly increase your speed and make you almost impossible to catch – but DON'T go down the stairs in one! The final hurdle is to get past the two burly security guards – try running straight between the two of them as they come at you.

TIPS

BATMAN: THE MOVIE

(Ocean)

On the Amiga title screen, type JAMMMM to activate the cheat (the screen should reappear upside–down), and press F10 during play to skip levels. On the ST version, the same applies – backwards. Type MAJJJJ and take it from there, hitting F10 to skip. The only problem is, the congratulatory end game screen is upside–down as well!

WEIRD DREAMS

(Rainbird)

Possibly one of the trickiest cheat modes ever seen – it's got to be executed perfectly, otherwise it won't work. In the Hall Of Mirrors, walk into the rightmost mirror as far as you can go without passing through to the other side. The way to do it is to get close, then tap the joystick ever–so–slightly until you reach the critical position (a spot of trial and error is in order). At this point, you need to enter SOS on the HELP key in Morse code. SOS in morse code translates as ... – – – ..., so give HELP three stabs in quick succession, followed by three dashes (three presses of about a second each) followed by another three quick stabs. Your lives counter should now be replaced by an infinity symbol, indicating you've got infinite lives! Use this in conjunction with the solution in Issue 15 and there's no stopping you...

NEVER MIND

(Psygnosis)

The passwords for first 26 levels are...

LEVEL	PASSWORD
0	MMMRHM
1	AMMRHA
2	HMMRHH
3	VMMRHV
4	PMMRHP
5	GMMRHG
6	IMMRHI
7	RMMRHR
8	MAMRHW
9	AAMRHN
10	HAMRHZ
11	VAMRHT
12	HHMWHH
13	GAMRHQ
14	IAMRHB
15	RAMRHF
16	MHMWHM
17	AHMWHA
18	HHMWHJ
19	VHMWHV
20	PHMWHP
21	GHMWHG
22	IHMWHI
23	RHMWHR
24	MVMWHW
25	AVMWHN

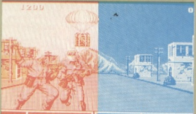
Operation Thunderbolt

Programmer John Brandwood smears his face with animal droppings and infiltrates Ocean's cracking conversion to rescue any struggling mercenaries.

OPERATION
THUNDERBOLT

OPERATION INITIATED...

Get to grips with the screen display before you do anything else. The play area is actually 'split' down the middle by an invisible vertical line at the point where the two status displays meet. Any hits in the 'blue' player's half only damage blue, and the same goes for red. For this reason it's best for two players to only cover their own areas and deal with their own problems. In one player mode, the same goes – any hits in the 'dead' half of the screen where the second player would have been don't damage you at all, so always give priority to your own half.

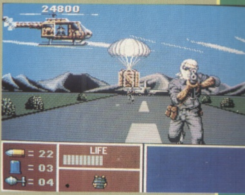


RED HIT ZONE BLUE HIT ZONE

LEVEL ONE

GATHER INTELLIGENCE INFORMATION

This first level is a straightforward duck shoot – nothing but soldiers and the odd helicopter to deal with. This is an ideal place to get in some target practice and concentrate on getting a high hit rate. Don't sweep the screen with bullets when one does the job – if you are careful, you can get through the level using only around three magazines. Bear it in mind that while there's no need to worry about anything shooting at you from the other side of the screen, you do have to be careful about things that move across onto your side – a helicopter for instance. Try to knock it out while it's still in the safe area so that it doesn't get a chance to do any damage.

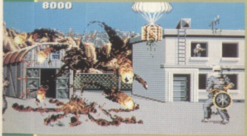


MADE CONTACT WITH INTELLIGENCE AGENT AND OBTAINED INFORMATION

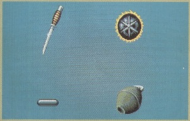
LEVEL TWO

CONFISCATE AMMUNITION AND MEANS OF TRANSPORTATION

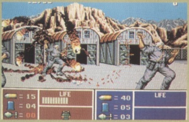
The first of the three horizontally-scrolling sections. There's even more need to watch what's going on on the other side of the screen, as many soldiers cross over from one side to the other. Again, try not to use more than one or two bullets per soldier (which is easier with the laser sight).



The observation tower is different from the other objects and enemies as it damages both players simultaneously. Use either a good long burst of fire or better still, a couple of rocket bombs aimed at the top of the tower.



Objects like the knives, grenades and bazookas which are thrown and fired at you are devastating if they hit, they take a while to get to you, and so soldiers with guns should still take priority. Shoot the projectiles out of the air when you get the chance.

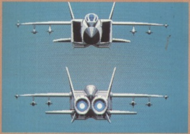


RAID SUCCESSFUL, GOT AMMUNITION AND JEEPS

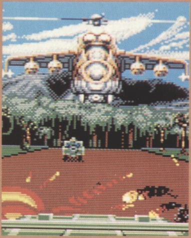
LEVEL THREE

SEARCH ENEMY BUNKERS

Three types of MiG fighter attack. Identify them as soon as they appear... One type flies slowly on a strafing run – shoot it down immediately. Another MiG comes at you at high speed on a missile run – let it go and concentrate on the missiles flying towards you (well, the one on your side). The third type flies in from above your head and drops a pair of mines – shoot them before you run over them.



Watch out for the lethal helicopter gunship. There are two types – the first flies in from a distance and fires a barrage of missiles. The other hovers in front of you and lets loose with four wing-mounted machine guns. You MUST use rocket bombs on these – gunfire is effective but slow and it's vital that you knock it out as soon as possible. In the two-player game the chopper takes twice as many hits so watch out.



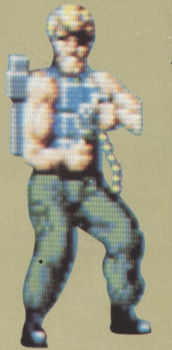
ARRIVED AT ENEMY HIDEOUTS

LEVEL FOUR

RESCUE HOSTAGES

Let's get one thing straight – shooting hostages is BAD. For a start there's only a limited number of them in the first place and it's game over if you kill them all. AND for each one you shoot, you lose two energy units. An added bonus of releasing the hostages is that they award ammunition or supplies. But the player who's credited with these goodies isn't the one who released the hostage, but the one on the side of the screen that the hostage exits on – it works on the same system as shooting objects from crates. Hostages always leave the screen by the longest route, so shoot the lock when the door is on the OTHER side of the screen to ensure that he or she leaves on your side.

The armoured Russian at the end should be shot constantly – because he can't fire at you while he's being hit. You mustn't stop hitting him for a second – fire a rocket bomb at him while changing magazines. Like the observation tower and helicopter gunship, the Ruskie damages both players.

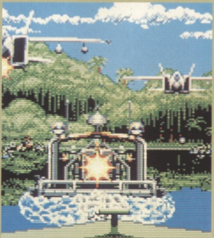


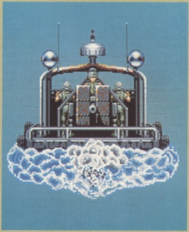
SUCCEEDED IN RESCUING HOSTAGES

LEVEL FIVE

HEAD FOR ENEMY HEADQUARTERS

Apart from the aquatic setting, there's not much to differentiate this from Level Three. The main difference is that some of the MiGs and gunships fire missiles and guns AT THE SAME TIME! The boats act in the same way as Level Three's jeeps, but inflict more damage.



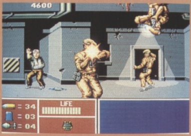


ARRIVED AT ENEMY HEADQUARTERS

LEVEL SIX

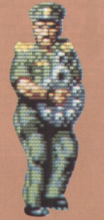
RESCUE HOSTAGES

Another repeat of a previous level (Four this time) and, as such, many of the same hostage-rescuing principles apply. Due to the layout of this level, you don't have to put up with soldiers firing from the rooftops (although the window troops are still there in force).



Another armoured Russian appears halfway through the level. The only vulnerable area is the head, and unless you've got a laser sight, it's very hard to inflict any damage. Use as many rocket bombs as you can afford to take him out, but remember – he takes twice as many hits in a two-player game.

Meet General Kadam, the bazooka-packing madman who appears at the end of the level. The same tactics for dealing with the Russian apply, but you have to work even faster as this muther fires rapid-fire rockets at you. Once again twice as many shots are needed in two-player mode.

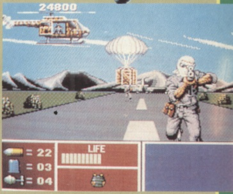


SUCCEEDED IN RESCUING HOSTAGES

LEVEL SEVEN

SECURE ESCAPE ROUTE

Another re-run of levels Five and Three, but this time with even deadlier enemies. The MiGs and Gunships are back in force, this time firing twice as many missiles and bullets as before. In addition there are hundreds of soldiers and you MUST pick them off with just a couple of bullets each, or you're certain to run out of ammo. There's not a lot more to learn that hasn't already been explained, but if you've got any grenades left, use them all up here, as there's no use for them on the final level.

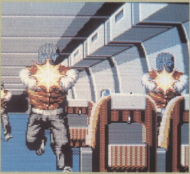


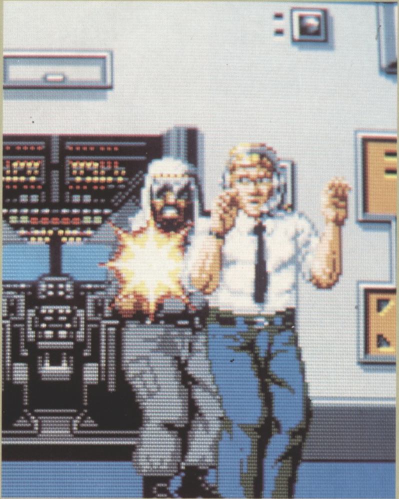
SECURED A PASSENGER PLANE FOR ESCAPE

LEVEL EIGHT

ESCAPE!

The final showdown pits you against Espinosa, the terrorist leader who has taken the captain hostage. The most important thing here is the laser sight as careful aiming is vital if the captain (and you) are to get out alive. The cap'n can only afford to take four hits before he dies, so take your time (but don't hang about too long – Espinosa constantly shoots at you). DON'T use rocket bombs as they almost certainly kill the captain.





The final showdown inside the hijacked plane sees more flying knives, rockets and grenades than on any other level – but even so, gun soldiers must still take priority. Since this level isn't set out in the open air, there are no power-up crates, so your ammo and supplies are smuggled to you by the female hostages who run towards you. For this reason, it's especially important that you don't kill them – a unit of energy is lost for every woman killed as well. Finally, you can't continue on this level, no matter how many credits you have left.

IT'S A HIT!

Your Hit Rate (which is calculated by comparing the total number of bullets fired to the number of hits) is the most important statistic, as it's this number which governs how much energy you get back in the next level. This wasn't the way it worked in the coin-op, but John changed the system as he felt this one worked better. Success relies heavily on getting a Hit Rate higher than 60 per cent on every level.

HIT RATE	ENERGY UNITS REPLACED
00-19	0
20-291	1
30-392	2
40-493	3
50-544	4
55-595	5
60-646	6
65-697	7
70-728	8
73	9
74	10
75	11
76	12
77	13
78	14
79	15
80	16
81	17
82+	18+

IN GENERAL

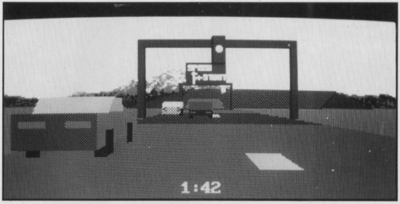
- If you die on any of the levels and restart, you must play the level all the way through again from the beginning (as opposed to starting from where you left off in the coin-op). In addition, all your stats will be reset so any power drinks owed to you from previous levels, additional ammo and any power-ups disappear.
- If you restart on a hostage level, hostages that you liberated in the last game won't appear again. On the plus side you get a second chance at freeing any hostages you missed the last time round.
- As soon as your energy bar goes into the red, a packing crate appears containing a Power Drink bottle, which restores six energy bars when shot. If you are incredibly lucky you may get a Medikit instead which fully restores your energy. Should you manage to keep your energy in the green throughout the level, the power drink is carried over into the next, and so on...
- In a similar vein, a laser sight is parachuted in whenever your energy falls below the halfway mark.
- Shooting a crate sends its cargo off your side of the screen – but it's possible for your opponent to intercept it by shooting the item before it leaves the screen, sending it back the other way. In this way it's possible for interesting game of 'Tennis' to develop...
- Get 50,000 or more points to get on the high score table and enter SPECCY MODE (including space) instead of your name. Now the next time you play you should find that there are more enemy soldiers and vehicles than the arcade original!

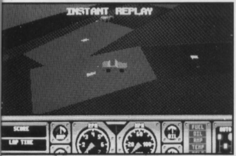
HARD DRIVIN'

(Domark)

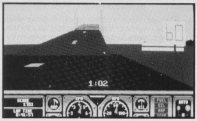
Domark Software Manager Andy Blazdell comes to the aid of all those wanting to lose their L plates...

▼ Controlling the car is the most difficult thing to master – remember that this isn't an arcade game and so wrenching the joystick/mouse left and right isn't going to help. Small taps are a lot more effective. The position of the wheels is shown by a small blue bar in the centre of the dashboard, and since the wheels don't centre on their own (as in the coin-op), you have to do it yourself.



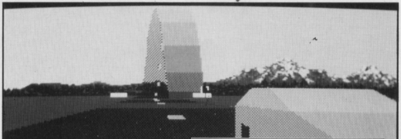


▲ Corners can be difficult to take without practice – it's vital that you master re-centering the wheels so you can come out of a turn safely. Only when you have the hang of things and know the 'line' to take corners, can you start to worry about speed. Remember the car accelerates fastest when the wheels are straight. With this in mind it's important that you turn into the corner properly so that you don't need to turn the wheel until you come out of the turn – doing so slows you down.



▲ The hump-backed bridge that immediately follows the loop must not be jumped at over 60mph, or you crash on the other side.

▼ The loop the loop is one of the toughest obstacles to complete. For a start you have to be doing at least 60 (as indicated by the signposts that lead up to it) to gain enough momentum to go through without dropping out of the top of the loop. In addition, you should be steering slightly to the right to compensate for the simulated centripetal force (which attracts objects towards a circle's centre) which throws you over to the left.



IN GENERAL

- **Remember when racing the Phantom Photon to save your races out onto a separate formatted disk – NOT the original Hard Drivin' disk. Saving to the master disk erases the original Phantom Photon in favour of your winning performance.**

- **There is a way to 'cheat' when racing against the Phantom Photon and subsequently beat him by miles – try looking for shortcuts onto the Speed Track.**

TIPS

POWER DRIFT

(Activision)

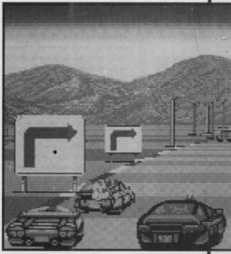
One for the experts. Select any course except D and WIN all the races (you must win them to get a gold medal – finishing in the top three isn't good enough). Collect all of the gold medals and you enter a bonus round on a secret course with you in control of the F–14 Tomcat from Afterburner! To cap it all there's no collision detection so there's no holds barred. If you do the same thing, collecting all the gold medals on course D, you get another bonus round, this time with you in control of the Super Hang–On bike! Once again, there's no collision detection.

CHASE HQ

(Ocean)

Race ahead with a couple of choice cheats, the first courtesy of Ben Brown from Northants. As soon as the title screen disappears, start tapping the SPACE BAR at high speed, and continue tapping until loading has finished and the game begins. Now you should find that your car has a top speed of over 1,000 km/h and some wacky side effects await...

Alternatively, hold down the joystick fire button and the left mouse button simultaneously and type in GROWLER to activate the cheat mode. Now pressing T during play resets the clock to 60 seconds!



BATTLE SQUADRON

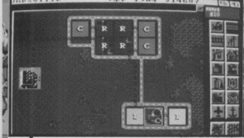
(Electronic Zoo)

Type in CASTOR at any time during play – the screen will flash green for a second, indicating the cheat mode is active. From now on both players' ships are invincible!

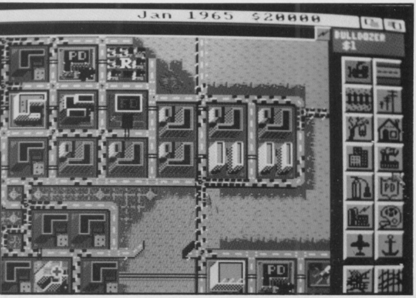
TIPS

SIM CITY
(Maxis/Infogrames)

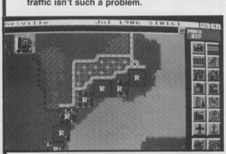
Milton Keynes or Gotham City? The choice is yours – but with these handy hints you've got a much better chance of creating the ultimate urban paradise.



▲ Good city-building is all down to common sense. To get your city off to a good start, build up areas with four or five of the same zones together rather than mix and match. It's best to separate areas, especially when it comes to residential and industrial zones – people don't want to live in houses with glue factories and oil refineries next door. Commercial zones, however, can be placed quite close to the residential zones – in fact it's a boon to have them close by as commuting is easier and traffic isn't such a problem.



▲ A good road system means Sims can commute – without it there's no city. But as the city grows, more Sims arrive and consequently more traffic appears on the roads and causes congestion problems. To avoid this, plan in advance and build dual or triple carriageways to spread the traffic, or create new 'short cuts' – alternative routes allowing Sims to avoid congested areas. Building a railroad is a valid alternative. With a track running through key areas in the city, less cars occupy the road. The only major problem with this is money – a section of railway costs twice as much to lay and maintain than a section of road, so your transit costs rocket as soon as the railway reaches a usable size. For this reason, it's best not to start a railway until plenty of money's rolling in.



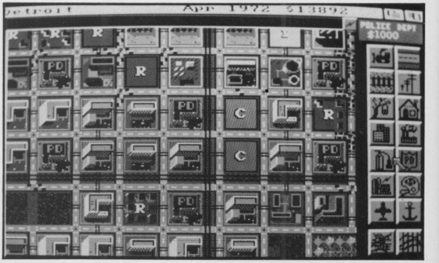
▲ Land Value is important – the more desirable the property, the more likely it is that people will want to live there. If you really want to pile the people in, build residential zones along a coast-line and watch those property prices soar!

DEATH AND TAXES

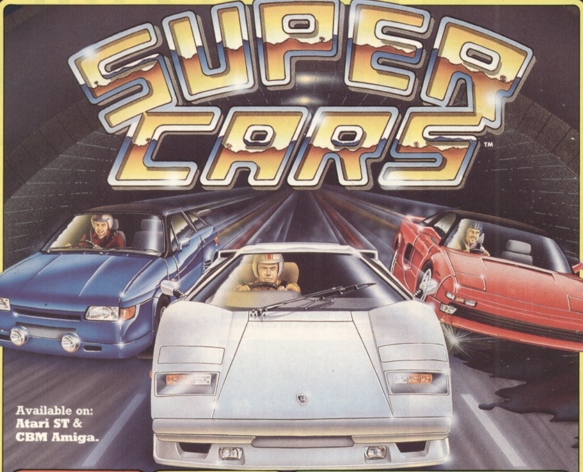
Financial control is what it's all about – set your taxes too high and you drive the Sims out of your city. Set them too low and you won't receive enough money to keep your city running. However, there is an easy solution. At the very start of the game, set the tax rate to zero per cent to encourage as many people as possible to set up home, and keep the tax rate as zero until November. Now whack the tax rate right up to the maximum 20 per cent – when the year comes to an end you receive the maximum taxes from everyone. When this happens, reduce the tax rate to zero once more and start the whole process again.

The reason this works is because Sims take a couple of months to react to a change in taxation. By changing the taxes right at the end of the year, the Sims don't get a chance to complain before the year ends and the taxes are collected.

▼ Situate Fire and Police stations in and near heavily built-up areas. There's no point putting them out in the sticks as a) who wants to break the law in the desert? and b) what's likely to catch fire? Placing Fire Stations evenly around the metropolis increases fire protection – not that it's that vital. Apart from the freak natural disaster, hardly anything ever catches fire. Unfortunately, this isn't the point and the Sims aren't happy unless you give them adequate protection. Crime is another story – it's most rife in built-up areas not under Police Influence, so create another station or two when the going gets tough. Crime also accelerates when the Police service is under-funded. Crime is an effective people repellant, so ensure that the cops always get their cash – even if it's at the expense of the fire or transport services.



NIGHTMARE RACING DREAM MACHINE



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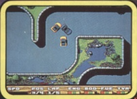
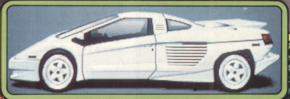
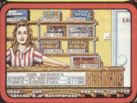
Screen shots from Amiga version.


SPD POS LAP ENG BOD FUE TYR
3/4 1/5

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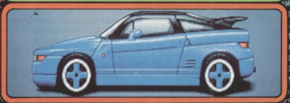

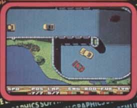
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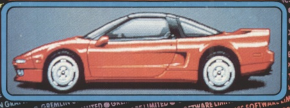

GREMLIN®

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P-47 Thu

Brian Nesbitt has big fun with a pair of Jugs in Firebird's WWII shoot 'em up.

Jaleco's horizontally-scrolling, parallax-based shoot 'em up sees the player take to the skies in a WWII setting, challenging a variety of enemy craft and their end of level Bosses.

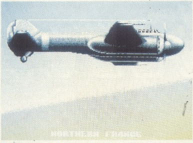
There are eight levels in total, with each split into two sections. Finish those and you get the chance to go through it all again, only this time the ride's a lot rougher.

P-47
THE FREEDOM FIGHTER

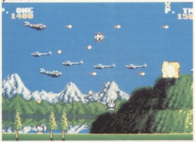
BIG JUGS

Also known as the T-Bolt, the Lead Sled or the Jug (because of its size apparently!), the P-47 Thunderbolt was the largest single-seat single-engine fighter of WWII. So notable was its size in fact that 'Gabby' Gabreski, one of the leading American aces of the last war, was once quoted as saying The best way to take evasive action in a Thunderbolt is to undo the straps and run around the cockpit.

Originally designed as a long-range escort fighter, the aircraft entered service in the early 1940s, but found its real niche as low-level attack plane against Germans and Japanese. The massive 2,200 horsepower engine was almost dwarfed by the armaments specification which comprised eight 0.5 calibre machine guns, 10 five-inch rockets and a 2,000lb bomb load (a single 1,000lb bomb under the fuselage and one 500lb bomb under each wing).



Take to the skies of Northern France to open your account. Following an action-packed flight over verdant countryside it's up into the colourful orange evening sky. The North African setting of Level Two comprises an enemy-abundant rocky terrain and some above-water antics over the Mediterranean. Just so that you know what you're letting yourself in for, each scene is set with a relevant picture.

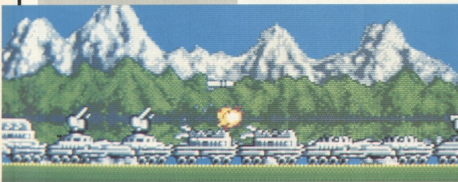


When the going gets too tough, get going with a friend and take on the enemy forces together. The second player is orange to avoid confusion – well, at least until the enemy and bullets begin to fly.

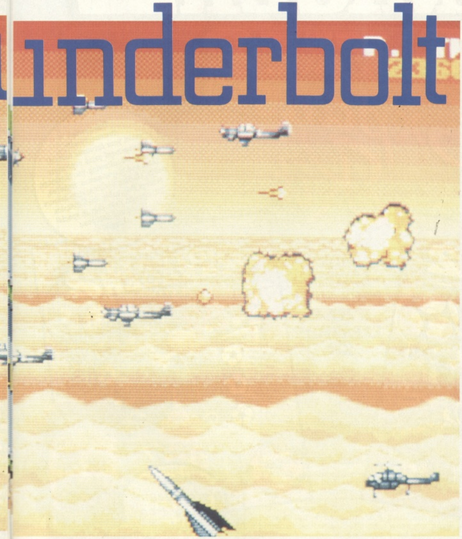
IT'S NOT ALL PLANE SAILING

The enemy comes in many different shapes, sizes and attack patterns. Most common are squadrons of planes, some of which fire cannons while others drop bombs. Gun turrets litter the terrain, more often than not accompanied by moving tanks. V2 rockets and missiles shoot across the screen, and big bombers occasionally drop by to get their share of the action.

End of level Bosses include a train which trundles across the bottom of the screen, a large bomber, a great big tank and a battleship. All of these require multiple hits, but some are easier than others.



underbolt



ST Shoot 'em ups depend a great deal on sound for the creation and maintenance of an atmosphere. Here however the effects are only functional rather than memorable, and the music (which can't be turned off) is so annoying that it only serves to distract. The ST's sound chip simply shouldn't be used for drums – the end result has far too much hiss. The visuals are also quite unremarkable, although to their credit they are very colourful. There are some nice touches, such as splashes when the bombs hit the water, but then there are also some irritating faults: the game can only be started from a key–driven menu (which irritatingly enough reverts to One Player following conclusion of a Two Player game, so you have to reselect a Two Player game). Also, when fighting enemies that require multiple hits, there's no clear indication that your bullets are hitting the mark – flashing, for example, is much more effective. P-47's fun in a mindless sort of way, and it's tough enough to keep most players on their toes – but not for any great length of time... especially at the price.

PRICE	24.99
RELEASED	Out Now
GRAPHICS	70%
SOUND	63%
PLAYABILITY	74%
VALUE	55%
OVERALL	**70%**

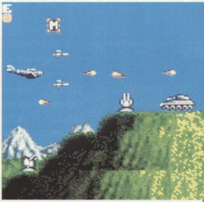
A What you see on the ST is roughly what you can expect to get on the Amiga, and at the same price. The only difference is the proposed mid-February release date.

PC Work is still in progress, but you can expect to see CGA- and EGA-compatible versions sometime in March, once again priced at £24.99. The parallax scrolling isn't likely to be noticeable by its absence, and otherwise PC P-47 should play much the same as its 16-bit counterparts.

STRAP IN, UP-GRADE AND WIPE OUT

Shoot the special choppers and collect the discarded tokens. There are six different types to pick up, the effects of which improve in quantity. A handy feature is that you're made invincible for a second or two when you pick up a token.

The armoury contains Bombs, Spray Missiles (a little pod shoots forth and explodes into a shower of bullets), Multi-Missiles (seen here: a formation of missiles shoot forth), Speed-Ups (to put more 'go' into your go-faster stripes), Directable Fire (one for the seasoned pilot, as the plane also moves in the direction you choose to fire) and the ubiquitous Extra Life (usually confined to one per section).



ONE
8100
P. TWO
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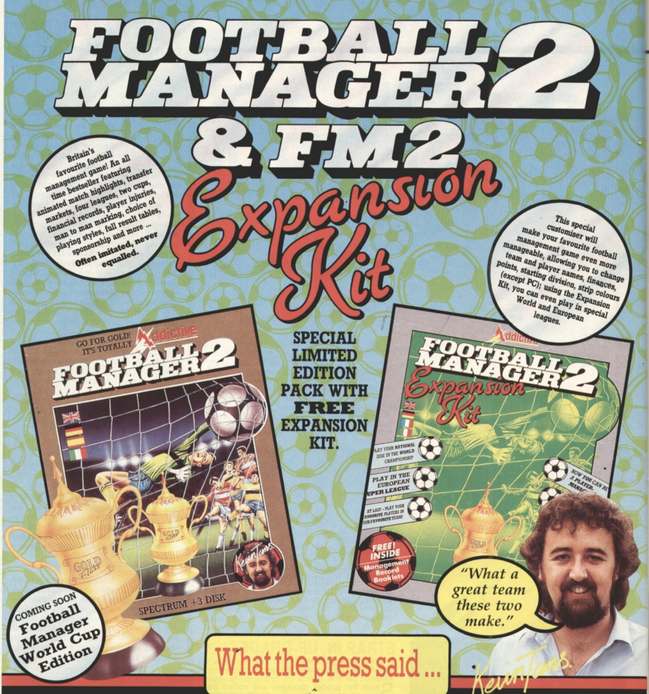
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"Spectacular graphics and tactics, it offers unlimited action and even more fun and excitement." POPULAR COMPUTING WEEKLY.
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"Real football fans everywhere will love it. A leader in its field." CRASH.

"Football fans will be instantly hooked." ZZAP 64.
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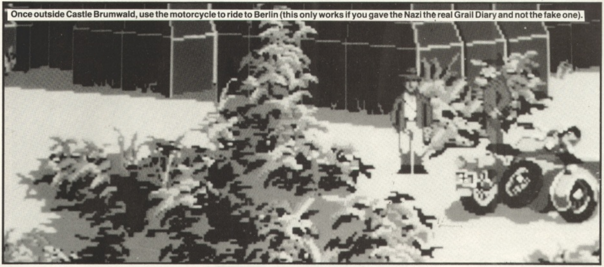
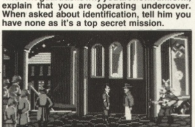

Once outside Castle Brumwald, use the motorcycle to ride to Berlin (this only works if you gave the Nazi the real Grail Diary and not the fake one).

INDIANA JONES AND THE LAST CRUSADE: THE GRAPHIC ADVENTURE

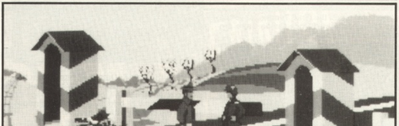
(Lucasfilm/US Gold)

Strap on your whip and fedora one last time for the final episode of this thrilling solution...

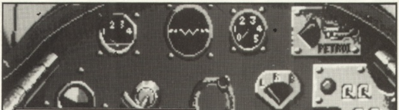
▶ En route to Berlin you're stopped at a Nazi checkpoint – it's vital that you talk your way round this guy as if it comes to blows you will surely lose. Masquerade as a senior officer, and when the guard asks why you are not in uniform, explain that you are operating undercover. When asked about identification, tell him you have none as it's a top secret mission.

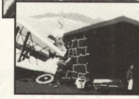

▲ Berlin at night – and the Nazis are holding a mass book-burning ceremony with Hitler himself present. There you meet Dr Shneider who gives you back the Grail Diary. And then all of a sudden – Hitler himself appears, surrounded by his Gestapo bodyguards. When you meet him, offer him the Pass (DON'T dare throw a punch – for the obvious reason!). He autographs it and gives it back, at which point you should beat a hasty retreat.

▼ The airport is your next stop – if you want to go the long way round you can board the Zeppelin. To get your hands on a pair of tickets, get one of the Joneses talking to the man in the blue coat then quickly change to the other and steal the tickets from his pocket during the conversation.

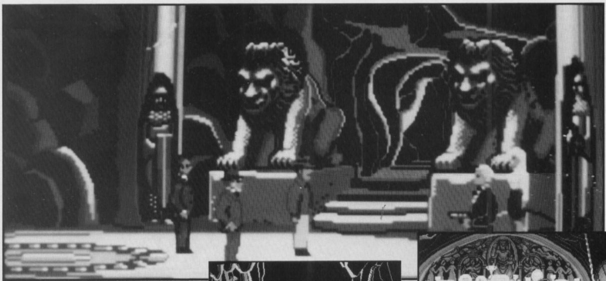


▼ A faster and more convenient way, however, is to go to straight to the biplane that stands outside the airport terminal in the landing field. Walk to this to get in and switch to a first-person perspective view of the surroundings. You only have a few seconds to get the plane off the ground before the mechanics pull you from the cockpit, so first click on all six switches in the lower right, then click on the box above so the green light in the picture of the biplane comes on. Click the dial labelled LRB twice so the needle points to B, then click on the pump handle (to the left of the control stick) three times. Click on the throttle, and when the gauge labelled 1 2 3 4 reaches 3, click on the red starter button above the six switches to take off.

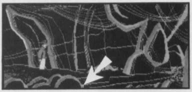




◀ You get shot down not long after you take off, and when you crash you find yourself here. Walk over to the right and use the blue car. For the next few minutes you drive across Germany, and are stopped at a number of checkpoints. To get past each one, simply offer the pass (signed by Hitler) to the guard.

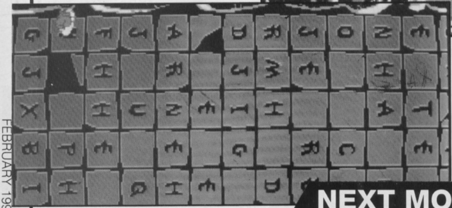


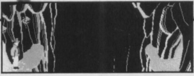
▲ When you reach the Grail Temple, save the game before entering. Once inside there are three trials to complete.



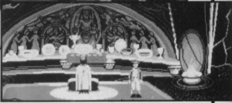
▲ The Breath Of God: Only the penitent man will pass. Try walking straight forward at first to see what you are up against. The next time round, click on the position shown here, just below the large rock (there's another description of this in the printed Grail Diary).

▼ The Word Of God: Only in the footsteps of God will he proceed. Look at the spelling of Jehova (there are several variations) at the top of the screen, then make your way across the stones from left to right by stepping only on the letters contained in that word.

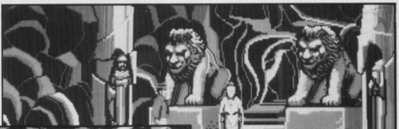




▲ The Path Of God: Only in the leap from the Lion's head will he prove his worth. This is simple enough – don't look for clever traps or levers to open a bridge, just walk straight across the chasm without stopping.



▲ The Grail Chamber: Choosing the correct Grail is the penultimate test and decides whether you win or lose at a stroke. By now you should have an accurate description of the Grail from clues picked up earlier. Use the Grail with the fountain and take a drink...



▲ The final scene – it's not over yet. Don't try to take the Grail across the seal – let things take their course and leave the Grail alone for a happy ending. That said, it's worth trying out as many combinations as possible to see all of the possible endings.

TIPS

NEXT MONTH

- More progress through FUTURE WARS!
- Racey CHASE HQ tips!
- Down-to-Earth SPACE ACE aid!
- TOWER OF BABEL toppled!

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PLAYER1 2 1
PLAYER2 6 2

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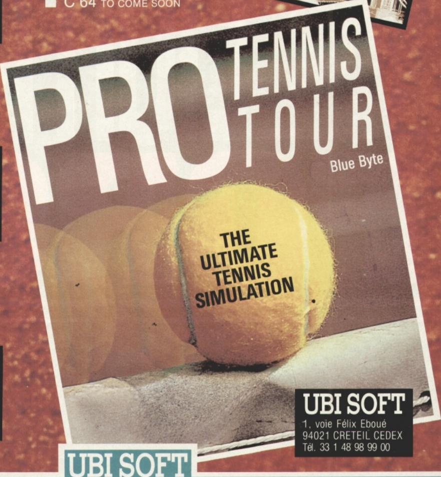
Rush the net with confidence, knowing you can strategically place your next return. **Feel the excitement** build as you challenge your next opponent and **make your way to the top !**

PLAYER1 2 2
PLAYER2 6 4



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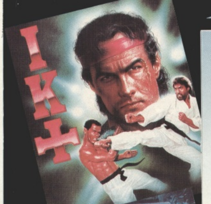

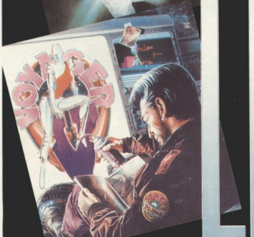

BIO CHALLENGE

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In 1977 Voyager II was launched – inviting all life forms in the Universe to visit our planet. Get ready – company's coming. Luke Snayles – returning to Earth after completing a 50 year sentence of "investigative exploration" is not a man you'd wish to meet. After half a century of solitude, he's bored and hungry. On Earth the gate crashers are about to arrive – they are the ROXIZ, but Snayles has got other ideas – no-one, but NO-ONE is going to spoil his home-coming party!

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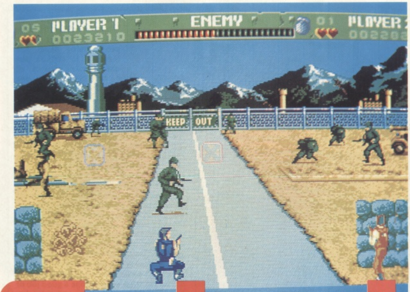
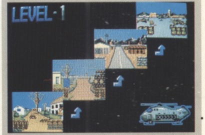


The first of many war-torn screens, and our two heroes are already getting into the swing of things, causing wholesale destruction as far as the eye can see. The gun-toting troops are the enemy's main line of defence, but these are easily mown down with a quick burst of machine-gun fire – the only problem is there's plenty more where they came from. Limited cover is provided by the crates and walls at the front of the screen (but these are soon shot to bits) and for added protection, both soldiers can perform a nifty commando roll to avoid bullets when the flak gets too heavy.

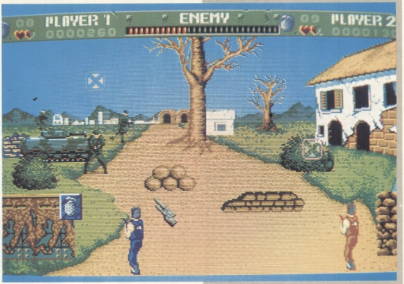
Cabal

He's served his country before, but Gary Whitta is only too keen to kick some more subversive ass in Ocean's conversion of Jaleco's jolly two-player coin-op hit.

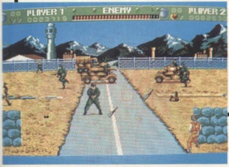
Once again the free world is in dire peril from the onward march of a subversive military power, and once again it's up to you to save it. But rather than sending you in at the head of a tank battalion or a fleet of helicopter gunships, the government has made the shrewd move of sending you in armed with nothing but a machine gun, some grenades and one of your mates!

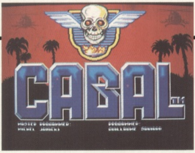


The mission is broken up into five levels, which in turn are split into four screens each. A 'briefing' screen appears at the start of the level, showing a scaled-down version of the four screens and giving a sneak preview of the end-of-level Boss.

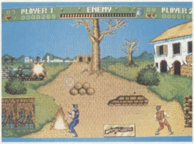


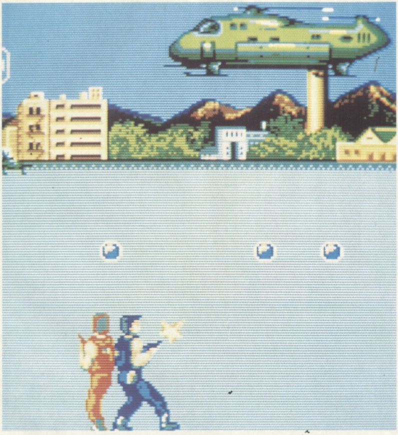
Armoured cars, jeeps and tanks provide the back-up for the pedestrian troops, rolling on and shooting their loads before rolling off again. Multiple hits or a well-placed grenade are required to kill these motorised rotters.

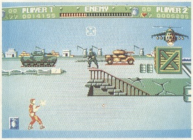




Extra weapons and bonuses are on offer to those who hit the right targets. Knocking down certain buildings releases extra points, grenades, and – best of all – a Super Gun with twice the speed, fire rate and destructive power of the originals! In addition, stretcher-carrying medics are shot for extra grenades, and some of the more dangerous adversaries (like the bomb-throwing commando) also yield bonuses.







A big Boss appears at the end of every fifth screen. This baby hovers in from the top of the screen and drops volleys of six bombs every couple of seconds. Multiple hits are the order of the day – the best tactic is for one player to concentrate on damaging the enemy while the other deflects its incoming fire.

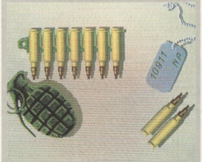
You need to keep a constant eye in the air as well as on the ground. Two types of air-strike are called in randomly – a monstrous plane drops sets of three bombs, while the helicopter gunship hovers menacingly before strafing the ground with cannonfire.

A It looks the same, sounds the same and feels the same – in fact Ocean's French programming team has managed to capture just about every aspect of Jaleco's coin-op perfectly... with one notable exception. The arcade machine came equipped with three fire buttons – one to fire, one to roll and a third to lob grenades. The rolling is handled adequately – a diagonal joystick movement works fine – but the grenade throwing technique is a serious drawback. Pulling down on the stick while pressing Fire is the procedure for chucking one, but this doesn't work in practice. In order to keep a steady stream of death going, you need to keep your finger on Fire at all times, and due to the inconvenient grenade control, it's impossible to fire down the screen without lobbing one – not too helpful when you only get a few of the things and you can't afford to waste them. The only way round this is to regulate your firing, which makes things even worse! Perhaps a couple of quick taps on the fire button would have been easier. That aside, the boys from across the channel have done a good job of bringing this captivating and playable blaster to the screen.

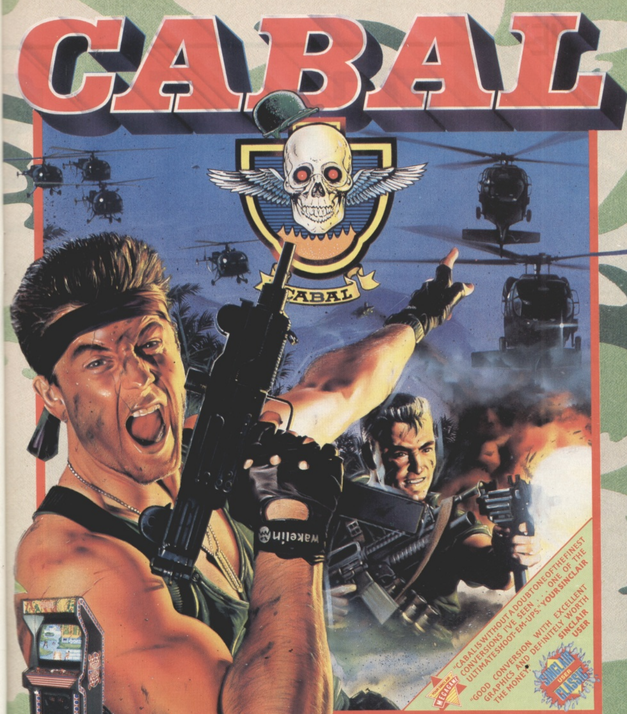
PRICE	**£24.99**
RELEASE DATE	**Out Now**
GRAPHICS	**81%**
SOUND	**82%**
PLAYABILITY	**84%**
VALUE	**77%**
OVERALL	**81%**

ST Atari Cabal is also in the capable hands of Ocean France, and as such it's practically identical in every department. It should be around by the time you read this at the slightly lower price of £19.99.

PC There are as yet no plans for any two-player destruction on the IBM compatibles, this situation is however under review.



CABAL



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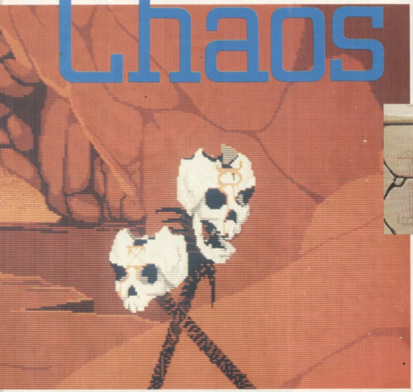
Chaos S

Just when you thought it was safe to come out of the dungeon... it's time to go back. Kati Hamza gets down with FTL.



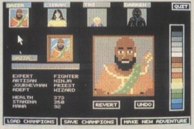
A summons to the Grey Lord's castle brings terrible news. Lord Chaos, who was the cause of your long and terrifying quest through the perils and pitfalls of **Dungeon Master**, has called a return match. He's managed to forge four pieces of highly dangerous Corbum Ore which are absorbing all magical power from the world. If this is allowed to continue, Chaos won't just strike back — he'll shatter the universe...

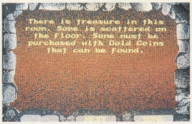
Dungeon Master won countless awards, was best selling ST game of 1988 and one of the most successful computer RPGs ever. **Chaos Strikes Back** uses the same award-winning formula, but to slightly different effect. Instead of consecutive levels there are four different multi-layered paths, each placing the emphasis on one of the original Dungeon Master skills — Warrior, Ninja, Wizard and Priest.

Hidden along the way — and protected by hordes of monsters even tougher than before — are four 'Corbums', each of which must be hurled into the FUL YA pit and destroyed.

The man himself — the other half of the Grey Lord's mind and the source of all evil.

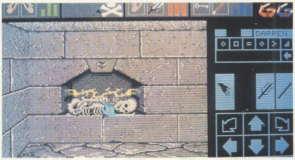
One of the features that Dungeon Master didn't have, the character editor allows you to personalise your champions by making alterations to their appearance and names. If you don't feel too artistic, there are enhanced pictures of all the original Dungeon Master champions ready and waiting on the disk.



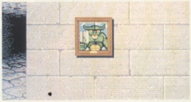


There is treasure in this room. Some is scattered on the floor. Some must be purchased with Gold Coins that can be found.

There's no danger that peeking into the hint oracle will spoil your game. You have to save and reboot every time you want to use this feature, and even then it only offers help on problems near the area you're in.

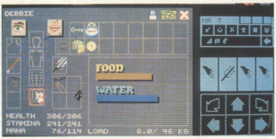


Just in case there's anyone out there who (woe betide) forgot to keep their Dungeon Master saved game disk, the good is news is there's a completely new selection of characters waiting in the prison. The bad news is that they're all so weak, they probably won't survive for more than five minutes.



If one or more members of your party get frazzled, the survivors can pick up the bones in the hope of finding a regeneration chamber like this one, where a blinding flash brings your plucky chum back to fight anew.

Strikes Back


DEBBIE

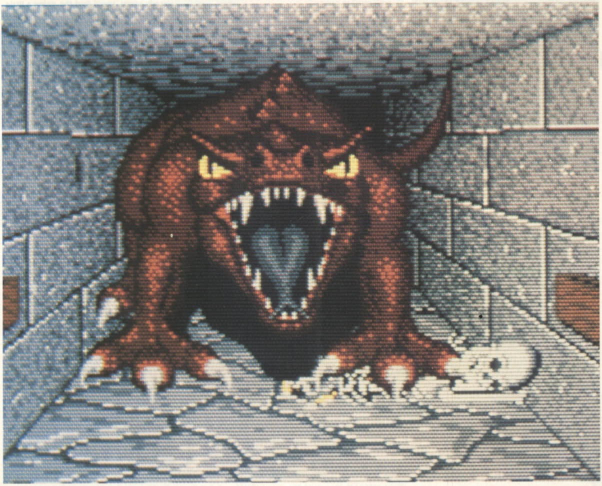
FOOD

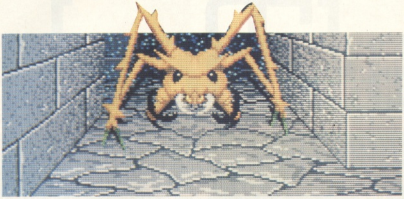
WATER

HEALTH 306/306
STAMINA 241/241
MANA 76/114 LOAD 8.0/ 46 KG

Experienced dungeon masters will be familiar with the interactive character screen – once again Chaos sees little change. It gives an inventory of any objects carried, information on skills and health levels and allows you to sleep to restore lost energy. Collect as many items as you can, especially keys, coins and weapons – at first you have to carry almost anything you find: later on you may have to make a few crucial choices.

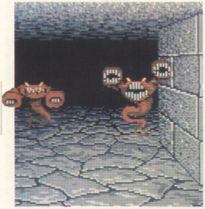
The dragon was probably the most difficult monster Dungeon Master had to offer – in Chaos he's just one of the guys you encounter on the way. However, a single exhalation of fiery breath is still enough to turn your whole party into adventurer cutlets.

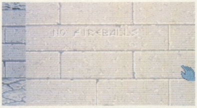




Some creatures, like this poisonous spider will be familiar to champions of the original dungeon...

The dungeon is riddled with false walls, camouflaged wall switches, magic chambers, warps and pressure pads. It's never safe to assume that anything is what it seems – even the most innocent looking dungeon fixture could have a double life. Not that Lord Chaos is a totally bad sport: he's left a few cryptic messages about the place to help lost adventurers out.





Enemies are fought with weapons, bare hands and feet or magic. To use weapons click on the action hand icons on the right of the screen. The symbols just above them are used for casting spells – often a much more effective way of monster mashing. Unfortunately, if you haven't played Dungeon Master you won't know any of the symbol combinations, and have to rely on trial and error...

...others, like these dangerous floating worms, won't.

ST

Dungeon Master completely changed the face of computer role playing. Its interactive game environment, animated combat and first person perspective view combined to create something absolutely unique – an atmospheric and absorbing real–time RPG with incredible depth. For addicts it had only one drawback – 14 levels could never be enough. Chaos Strikes Back is a shot in the arm for anyone suffering from withdrawal symptoms – and it's even more devious than the original, packed with problems and bursting at the seams with menacing monsters. By making the switch from a level-based adventure to a multi-storeyed dungeon, while retaining the basic gameplay, FTL has created a product which is both an original game in its own right and a sequel in the purest sense. As such it's clearly targeting a specific audience: Dungeon Master enthusiasts. Beginners be warned... if you don't have a set of characters already saved, you'll find the going a little inaccessible and extremely difficult. In fact, if you're unfamiliar with spells and the game system it's more likely to put you off. However, anyone who marvelled at the animation, the terrifying atmosphere and the eerie sound effects of the original will find the sequel even more exciting. Its only drawback is an initially slightly unfriendly and long-winded loading system. Other than that, Chaos Strikes Back deserves all the superlatives hurled at Dungeon Master: it's enthralling, exciting, original and unique. Another classic.

PRICE	£24.99
RELEASED	Out Now
GRAPHICS	92%
SOUND	89%
PLAYABILITY	95%
VALUE	88%
OVERALL	**94%**

A

Expected sometime this spring, Amiga Chaos should be a straight ST port with a few sonic enhancements and faster loading speeds. Unfortunately, like the original it's confined to those of us prepared to shell out for the extra half-meg upgrade.

PC

Give the boys a chance – PC Dungeon Master isn't even out yet. It is expected though – in early 1990 to be exact. CGA, EGA and VGA will all be supported at a price of around £34.99 (subject to confirmation). A special limited edition will come complete with a special sound chip adaptor for a sonic enhancement. Release dates for the sequel have yet to be announced.

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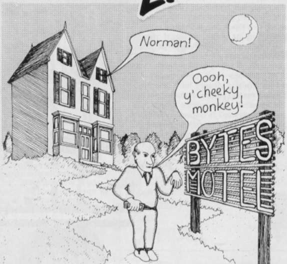
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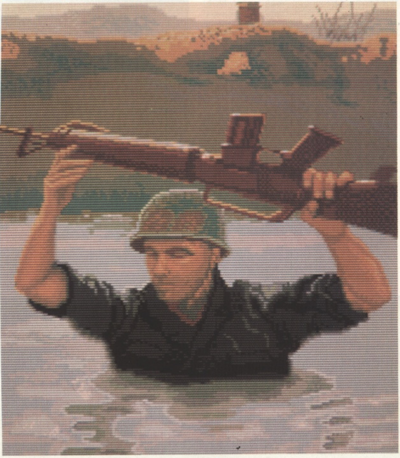


Gary Whitta goes 'in country' and finds himself fighting for his life in Ocean's Vietnam-based graphic adventure.

Oliver Stone could hardly have known what he was letting America in for when he first screened **Platoon** in 1987. For although his wasn't the first movie to tell of America's involvement in its least popular war, it did start a fire which is still burning in the US media.

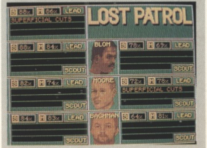
Platoon was quickly followed on the silver screen by **Full Metal Jacket** and the vastly underrated **Hamburger Hill**, and by countless TV productions including the almost outrageously silly **Tour Of Duty** and an Australian mini-soap, **Vietnam**.

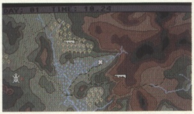
And America's new-found taste for washing its dirty uniforms in public shows no sign of dying down as we enter the 1990's, with at least two major new films due for release starring actors as weighty as Bruce Willis, Tom Cruise, Sean Penn and Michael J Fox.

Ocean's place on the bandwagon has already been booked by the release of the Platoon tie-in. This 'Cinemaware' style adventure however, attempts to go a step further by capturing the atmosphere of a lost platoon's battle for survival against the elements and the might and cunning of the Vietnamese army.

As platoon leader Weaver, the greatest crisis in your tour of duty begins in June 1965 when your helicopter is shot down while on routine patrol – your priority now is to lead your six remaining grunts across VC territory from the chopper to the nearest US Army installation at Du Hoc.

The terrain is harsh and hilly, there's 58 miles to cover, and the whole area is swarming with Viet Cong – best of luck... you need it.

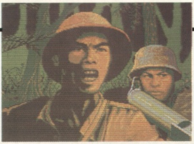




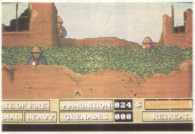
The map screen is where all the strategic work takes place. From here your route is plotted, the area is surveyed, rations are doled out and the speed of the march is determined. Sleep is essential – it gets too dark to walk after around 10 at night anyway, and your men can't walk for too long or they collapse.

While on the move you are treated to either one of the many full-screen hand-drawn pictures, or a relevant digitised sequence (borrowed from certain well-known Nam movies).

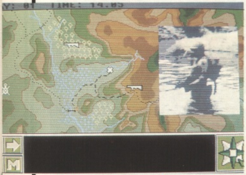
In terms of status, the two most important things to monitor are each soldier's strength and morale levels. Should either drop below an acceptable level, the player in question ceases to be effective, and becomes a burden – at times even a risk – to the rest of the unit. The unit's set-up is also chopped and changed at this stage: one man is selected as 'Lead' (basically a frontman who walks a few yards ahead of the party and whose job it is to spot traps) while any number of others take 'point' duty. These scouts patrol to the side of the unit, to help spot the enemy before they get too close for comfort.



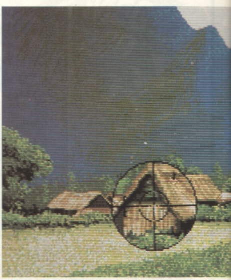
Encounter a small unit and the battle is fought automatically – you just decide if your unit's fire rate should be Normal or Heavy. The calculated battle rages until either side is eliminated or you choose to retreat.



Coming into contact with a large enemy force – say, by stumbling onto a hidden VC encampment – initiates this military duck-shoot. Armed with an M60 and a handful of grenades, you pick-off the enemy soldiers as they appear from behind the bullet-ridden walls.



With ammunition levels critically low and the men tiring fast, combat with the enemy is the last thing you want – but sometimes it's unavoidable. Not only are there VC patrols all over the place, there are also reports of an unknown enemy force tracking you. Should the worst come to the worst, any of five arcade-style combat sequences come into play, depending on the situation and number of enemy forces.



The hardest (and most visually impressive) arcade sequence of the lot pits your men against a VC sniper hidden somewhere in this village. He could be in any of 24 locations, and it's your job to find him and kill him before he picks off all of your men. The sniper can only be spotted through your telescopic sight, and even when he's found he's not easy to hit. To further complicate matters, each of the platoon has different abilities as a rifleman – the lower the skill, the more the gunsight shakes.

'NAM BREAD

War may be hell, but it sure brings back the bacon when it's made into films, and computer games for that matter. Ocean's cut the mustard more often than most, but this time it's come up with a product which attempts to bridge the gap between the silver and computer screen. Curtis Hutchinson sets the scene.

The trend for bringing battles to the big screen dates back to the silent era, when King Vidor's impressive **The Big Parade** became the biggest–grossing film of the era. And although it was made over 60 years ago, this anti–war movie is a good deal more sophisticated than many of the contemporary offerings currently battling it out for shelf space in video stores.

In those days Hollywood could get away with anti–war movies: the harrowing **All Quiet On The Western Front**, for instance, even took a sympathetic view of the Germans. Ah, enlightened days indeed.

When the Second World War eventually rolled around, war as entertainment provided an endless source of shoot 'em up adventure and cheap propaganda. But then, by today's standards WWII was reasonably straightforward – the bad guys were clearly the Germans and Japanese whose aggressive expansionist behaviour had triggered off the hostilities in the first place.

Consequently you'd be hard pushed to find a film sympathetic to either of the evil empires made during the period. Instead, God–fearing all–American heroes like Errol Flynn, John Wayne and Audie Murphy (a real–life war hero) did battle with the bad guys, winning between them the wars in Europe and the Pacific. Those were the days.

▲ Sean Penn and Michael J. Fox in the forthcoming Casualties of War.

War movies today are far more confused and confusing – a reflection of war's changing nature, where the dividing line between good and evil is no longer as clear cut as it once appeared to be.

Enter Vietnam, an enormous blunder that America leapt into feet first with scarcely a second thought.

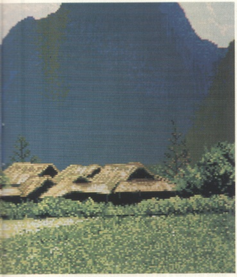
However, Hollywood was less keen to get involved – after all, mainstream movies are aimed at young audiences, and during the late 60s and early 70s this target audience was taking to the streets campaigning for an end to the war.

An anti–war message was also unthinkable, as no–one in Tinseltown would have dared to bankroll it. So the only movie to emerge from the period was John Wayne's peacenik offensive, **The Green Berets**.

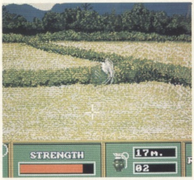
Wayne had long been renowned for his right of centre views, but this effort took the biscuit. Upset by the unpatriotic activities of some of his fellow Americans, Wayne wanted to put the record straight... his way. Consequently the film is one of the most notorious pieces of propaganda ever made. To ensure that he had total control of The Green Berets, Wayne directed and starred in it, hired one of his sons to produce it and another to co–star alongside him.

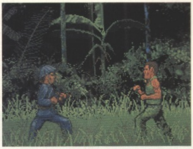
Hollywood failed to properly come to terms with the war until the release of **The Deer Hunter** in 1978, five years after the war had finished and 10 years after Wayne's Asian adventure.

As an anti–war statement, the film successfully captured the brutalising effect of hostilities on the

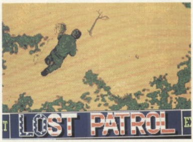


Getting pinned down by three VC machine-gunners holed up in concealed nests is no laughing matter – hang around too long and your men are picked off one by one. To take them out, watch for the flash of gunfire, then lob a grenade in the relevant direction. Aiming's no problem – the trick is to power your throw so that it doesn't fall too short or go too far. However, while the length of time you hold on to the grenade determines the strength of the throw it also works as a fuse – hang on too long and you could lose your hand.





Lone VC patrols are not uncommon, and if a scout comes into contact with one, a beat 'em up ensues. Your main enemy is time – your orders are to report back to your unit in a couple of minutes, and if you haven't kicked and punched your opponent into submission by that time, they leave without you.



Chance upon one of the random minefields, and one man is selected to find a safe path through. The drill is to crawl forward slowly, dusting off the ground ahead to find a way through. There are four increasingly difficult fields to pass through, but keep your head and it should be possible to complete them all without loss of life.

individual. The movie steered admirably away from protracted action sequences, choosing instead to concentrate on the three central characters who go off to war together.

Unfortunately The Deer Hunter was way too long and weighed down with unnecessary symbolism. Also, many viewers mistook the irony in the film's closing scene – where the survivors, unable to articulate their shattered thoughts, sing God Bless America – as a patriotic message! However, the film's commercial and critical success helped to pave the way for further 'nam movies.

What came next was almost the best anti–war film ever, Francis Ford Coppola's **Apocalypse Now**. For its first two thirds, the movie has all the trappings of a classic: a low–ranking officer is given the task of 'terminating with extreme prejudice' a renegade US Colonel who has formed his own army deep in the jungle of North Vietnam.

The film moves at a cracking pace (pushed along by truly stunning photography and a hazy sixties soundtrack) until the senior officer is revealed to be none other than the mumbling Marlon Brando – every word he utters is incomprehensible the final third of the movie can almost be written off entirely.

▼ Charlie Sheen vents his angst in Platoon.

So Hollywood's anti–war lobby had its chance and blew it, leaving the gates wide open for 'nam shoot 'em up adventures. The first warning signs of what was to come next emerged in **First Blood**, the film that introduced a new word into the English Language – Rambo. As a knockabout adventure the film's actually quite good and old Sly is convincing enough as the 'nam vet who's not allowed to adjust to peacetime. Unfortunately, unlike the David Morrell novel on which the film was based, the hero survives.

But worse was to come... much worse!

The unfortunate sequel, **Rambo: First Blood Part II**, typified all that was bad in the Hollywood flagwavers of the 40s and 50s – only multiplied several times over. This time around Sly is sent back to 'nam to liberate prisoners listed as 'Missing In Action'. Before leaving he asks his commanding officer, Do we get to win this time? And sure enough he does – singlehandedly.

The movie not only glorifies war, but attempts to rewrite history – America may have lost the battles in the jungle but Sly was going to make damn sure it won the war on the screen.

Rambo's adventures in South East Asia were exactly what Hollywood had been waiting for. A whole new generation had grown up untouched by the realities of the situation – and Rambo made gung–ho patriotism fashionable all over again.

Chuck Norris, a has–been karate champion, took a flying kick onto the bandwagon and starred in an immediate remake of First Blood II called **Missing In Action** (which to date has spawned two sequels). All manner of low–budget actioners followed, most of them destined for some of the less discerning parts of the video market.

This downward swing was only alleviated by **Platoon**, a powerful character study based on director Oliver Stone's own experiences as a 'grunt'. The movie's Oscar–endorsed success made Vietnam a respectable genre once again.

There followed a succession of laudable movies – **Full Metal Jacket, Hamburger Hill, Gardens Of Stone** – all damning of America's involvement in the war. Then last year saw the return of Robert De Niro to 'nam for **Jacknife**, and Hang S Ngor (**The Killing Fields**) turned up as a sympathetic Viet Cong in **The Iron Triangle**.

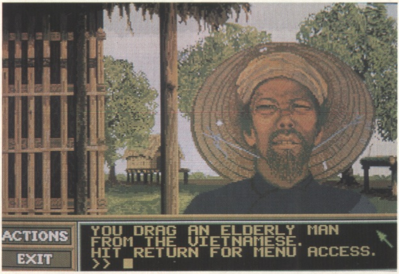
Hollywood even managed to get a few laughs out of the war by making Robin Williams a wise–cracking disc jockey in **Good Morning Vietnam**. Although it was a blatant vehicle for Williams' manic stand–up routine, the film also carried a potent (if slushy) anti–war message.

US Television has also recently got in on the act with **Tour Of Duty**, a 'serious' character study which has the look and budget of a cheapskate soap.

And now it seems that Vietnam is almost becoming fashionable with the teenage matinee crowd. Michael J Fox has had a GI regulation haircut and is having a go at exorcising the spirit of the war in **Casualties Of War**, while toothy Tom Cruise is set to crop up later in 1990 as a crippled war veteran in **Born On The Fourth Of July**.

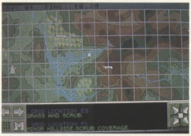
After holding back for so long, Hollywood has finally discovered that America's biggest blunder can be transformed into a nice little earner...

Interrogating the locals can lead to the discovery of essential food and weapons. Most of the villages and settlements are marked on the map, and visiting them initiates a sub-game where the objective is to prise as much out of the locals as possible, via a simple adventure-style parser. The line of questioning is either Normal or Hard (in the latter, the subject is roughed up and knocked about). You can shoot a villager as an example to the rest, or even torch the whole village – Platoon-style. The latter course is best avoided though, as it results in a sharp drop in your unit's morale.



```
YOU DRAG AN ELDERLY MAN
FROM THE VIETNAMESE.
HIT RETURN FOR MENU ACCESS.
>> ■
```

Mastering the terrain and plotting a route through the map is all-important – obviously trekking across the mountains is going to take a lot out of your men. To help you find the easiest route to take, this reconnaissance map gives a detailed run-down of any of the sectors around your present position.



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DAY: 01   TIME: 10.24
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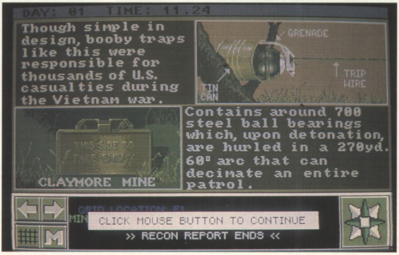
 GRID LOCATION: E3
GRASS AND SCRUB.
 GRID LOCATION: F1
MINOR HILLSIDE SCRUB COVERAGE.
```

The unknown enemy forces tailing you are a constant threat, so traps must be laid to slow them down. These makeshift grenade traps are simple but effective (especially when laid along a path, or other well-used route). The purpose-built Claymores are understandably more devastating, but these have to be found first.



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DAY: 01   TIME: 11.24
```

Though simple in design, booby traps like this were responsible for thousands of U.S. casualties during the Vietnam war.

Contains around 700 steel ball bearings which, upon detonation, are hurled in a 270yd. 60° arc that can decimate an entire patrol.

```
 GRID LOCATION: F1
MIN
CLICK MOUSE BUTTON TO CONTINUE
>> RECON REPORT ENDS <<
```

A There's a hell of a lot of potential in a game based around the Vietnam war, and Lost Patrol goes some way to realising it – but it really only half-hits its target. The task in hand is a tough one, and there's plenty to think about along the way, but after a few lengthy sessions it starts to feel limited as it becomes apparent that there's not really THAT much to it, despite the fact that it looks like a hefty package at the outset. Surprisingly, the graphics are quite disappointing, with the standard of still shots varying wildly and the arcade games having no visual cohesion. The interrogation sequences are nice, but it doesn't take long to master each one, and the parser is limited (it only seems to understand words like VC, Food and Guns, with everything else being ignored). The arcade games work well enough, especially the Sniper sequence, but these too are limited in their appeal. Fortunately the strategic element holds it together – there's definitely a challenge here – but the whole thing is really a bit of a missed opportunity. The Lost Patrol should have been on a much larger scale with a lot more to do – just like the Cinemaware games it's tried to emulate.

PRICE	£24.99
RELEASE DATE	Out Now
GRAPHICS	70%
SOUND	68%
PLAYABILITY	72%
VALUE	70%
OVERALL	**73%**

ST Currently nearing completion and expected soon at a price of £19.99, this is expected to occupy three disks instead of the Amiga's two. Also, the graphics will be that bit more simplistic, due to the 16 colour limitation.

PC There are no firm plans as yet – the eventual appearance of an IBM-compatible Patrol depends very much on the performance of the other two versions.

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Dragon

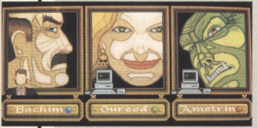
There's more to Palace Software's magical strategy game than fiery breath and claws, as Gordon Houghton found when he stopped dragon his heels...

In the ancient, far-off land of Anrea, the secret of immortality lies hidden in the Throne Room of Dwarf Mountain. The key to this fabled room is a talisman, broken into three pieces and scattered throughout the surrounding lands.

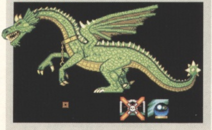
The Great Lords who rule over Anrea have granted leave for three mortals to battle for control of this territory: only when all three talisman fragments have been found may the victor pass through the door of mortality into eternal life.

Dragon's Breath is this epic battle – a three-cornered strategy game which pits any combination of human or computer player against one another. Only by continually crushing the opposition and providing three dragons to guard the talisman may any one player emerge victorious.

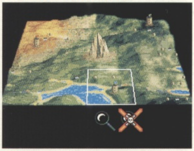
Begin by choosing your character from a list of three (the names in brackets are the dragons controlled by each): Bachim (Calgar), Oureod (Felsor) and Ametrin (Estor) – the only real differences between them are the order of their turns and facial features! Click on the faces to toggle between human or computer control.



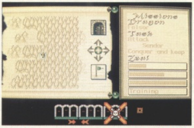
Launching an attack or engaging a search of the surrounding lands requires intimate knowledge of your dragons. Each dragon has characteristics to determine its success: wisdom, eyesight, strength, age, health, disease and speed, all of which are improved by casting spells.



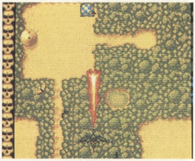
An Englishman's home is... This is where every turn begins, and from where each action is performed. The icons below the castle display the six basic moves available: map access, examining your dragon, nurturing a dragon's egg, checking your books, casting spells and dealing with traders.



Once you have decided which dragon is most powerful, the next stage is to access the main map. Select any square of land...



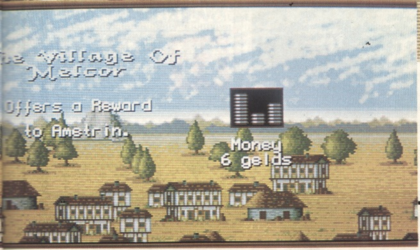
...and magnify it to display greater detail. Passing the cursor over a settlement reveals information about population and status. To raid a settlement, click on the dragon's eye to access the lairs, select your dragon, click on the area to attack, and determine your strategy (for example, the more zeal a dragon has, the greater its assault but the more energy it uses).



A dragon's wisdom is improved by sending it on a training mission: this is basically a two-way vertically-scrolling shoot 'em up which involves a wide variety of terrains and enemy technology levels. But be careful – dragons can get killed here!

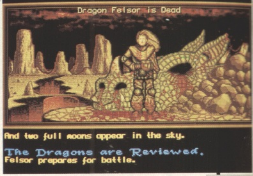
Should you decide to raid an enemy village, the action is carried out automatically, and a chunk of the local population is destroyed according to the tactics you employ. If the village is already guarded, an opponent's dragon engages you in a duel.

n's Breath



e Village Of Melcor

Offers a Reward to Amstrin.

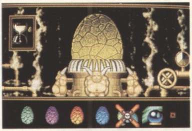


Dragon Felsor is Dead

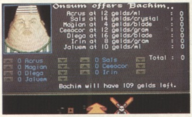
And two full moons appear in the sky.

The Dragons are Reviewed.
Felsor prepares for battle.

A dragon dies when it becomes exhausted, wounded or simply too old and tired. If it's one of yours, the flash of lightning and mournful tune accompanying this death sequence are no consolation.

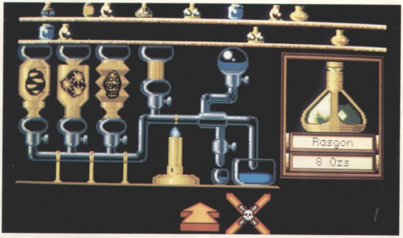


There are 20 dragon eggs in store: from which at least three dragons must be produced to guard the talismans and so win the game. Turning the heat up during incubation produces a shorter gestation period, but the dragon will be weaker and the process costs more as a result. Creating a strong dragon influenced by many spells will serve you better in the long run.



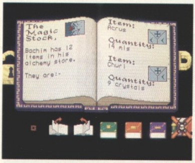
```
Onsum offers Bachim..
    Acrus at 12 gelds/ml         : 0
     Sals at 14 gelds/crystal    : 0
   Magian at  4 gelds/blade      : 0
  Ceeocor at 12 gelds/gram       : 0
    Diega at 16 gelds/blade      : 0
     Irin at  8 gelds/gram       : 0
   Jaluem at 10 gelds/ml         : 0
                               Total : 0
 0 Acrus          0 Sals
 0 Magian         0 Ceeocor
 0 Diega          0 Irin
 0 Jaluem
          Bachim will have 109 gelds left.
```

Trading is vital if you are to re-stock compounds for your alchemy. Traders differ in size and shape, but they all knock at your door in search of one thing... money.



Spell-casting is essentially the core of the game. Using a complex spell book for reference, you decide the elements to be combined, the amounts to use, whether or not to heat or condense them and if you should cut, grind, mix or add items as normal. The flexibility of this system is such that you can even create your own spells, as long as you're constantly aware of the side-effects that different combinations can cause...

Each month it's wise check the game's events by looking in the library. The Accounts book tells you your current financial state (you get taxed by the Great Lords for your dragons and villages, for example), and also if your villages possess any talismans. The Magic Stock displays what elements you have, and how much of each, while the Current Affairs volume reveals other players' moves and useful information about hostages, which you can then rescue.



The Magic Stock,

Bachim has 12 items in his alchemy store.

They are:-

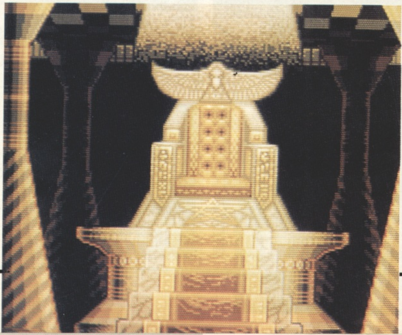
Item: Acrus

Quantity: 14 mls

Item: Churl

Quantity: 9 crystals

The game ends in two ways only: when all three opponents have neither dragons nor money (if all players are human), or when any one player has three of his dragons guarding the talisman pieces. When this happens, the player is whisked off to the Throne Room, where he finds...



A What immediately strikes you about Dragon's Breath are the superb stereo sound and gorgeous still graphics. After that, you will probably be overwhelmed by the many options open to you – nurturing dragons, sending them on missions, indulging in experimental alchemy, keeping track of your accounts and your opponents, trading – but it's this depth of options which makes the game so enjoyable. The only real trouble you should have is with casting spells: a unique and ingenious system has been devised specifically for this game, but it does take practice to get the hang of it. Once mastered however, you are given great control over events and you feel that you are actually creating magic, rather than just combining syllables or utilising ready-made compounds – you can even build up your own book of spells! Flexibility is one of the game's great virtues: you are in complete control of every aspect, from buying elements for your alchemy to unleashing a dragon. This control requires virtually flawless presentation to support it, and the programmers have obliged with easy icon controls, a save game option and minimal disk swapping. The only criticism is that there are perhaps too few action sequences such as the dragon training mode. Even so, anyone with any interest in strategy will relish the almost endless subtlety that Dragon's Breath has to offer.

PRICE	**£29.99**
RELEASED	**Late February**
GRAPHICS	**85%**
SOUND	**92%**
PLAYABILITY	**88%**
VALUE	**81%**
OVERALL	**89%**

ST You can expect to start taming the beast at the same time as the Amiga. The graphics and sound will be marginally cruder than detailed here, but the gameplay will retain all the fire and claws of the Amiga version – and at an identical price.

PC This embryo dragon is still a mere twinkle in Palace's eye, but it should eventually crack open later this year. Machine-specific details are as yet unavailable.

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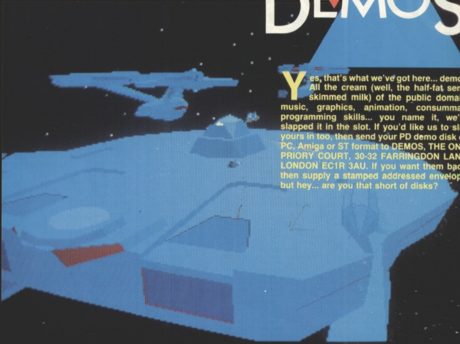
DEMOS

Yes, that's what we've got here... demos. All the cream (well, the half-fat semi-skimmed milk) of the public domain: music, graphics, animation, consummate programming skills... you name it, we've slapped it in the slot. If you'd like us to slap yours in too, then send your PD demo disk on PC, Amiga or ST format to DEMOS, THE ONE, PRIORY COURT, 30-32 FARRINGDON LANE, LONDON EC1R 3AU. If you want them back, then supply a stamped addressed envelope, but hey... are you that short of disks?

Guess what? There are a couple of **Star Trek** demos this month. Big surprise, there: it would seem that demo makers fall into two distinct categories. Those who do Star Trek and RoboCop demos, and those that don't. But easily the best demo this month comes from someone who's avoided these two tried and trusted characters... Martyn Brown (aka Spadge), ex of 17 Bit Software. His first independent Amiga product is **Make A Break**, a variation on the snooker trivia games you get in the pub (remember the originals from over a year ago?). Now you can play the game for nowt – but only if you've doubled your standard machine's memory. On the games' front, one of the better deals currently available must be the stunning demo level of Rainbow Arts' **X-Out**. Unlike most game demos this features a full intro sequence, plus the tooling up screen, plus a whole level of carnage and mayhem. All the music and effects are there too. Pure genius. Multi-demos are never in short supply, and to prove it we've got piles of them. Intros Disk numbers 22 and 23 from 17 bit contain compilations of hacker/cracker signatures and intros, with some nice music and graphics, especially the Unique Crew effort on 23. Megademos are another trend worth exploring, and on this score we have the Science 451 Megademo, which has seven

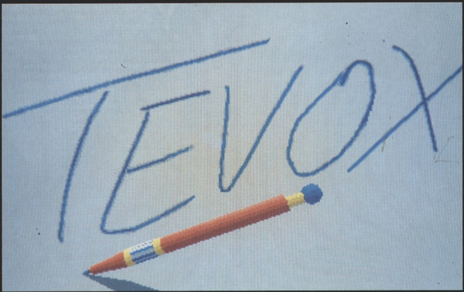


▲ "Okay, pull over... Is this your Starship, sir?"

DEMOS

DAMAGE ☺ INCORPORATED

▲ Aceeeeeeeeiiiiiiiiiddddddddd..... pass the Lucozade, me vision's gone all blurry!



▲ The pencil's writing a word. Tee, eeh, vee... What does it mean? Who knows? Who cares?

Electric Youth

▲ La Deb – possibly THE most major contribution to the advancement of pure pop music in the late eighties...

different Science 451 demos on it. Hmm, and only one disk, eh? But the real Megademo this month has to be the Deathstar Megademo, which is two whole disks full of graphics and music. Classix 2 is a selection of classical music tunes executed using Sonix. The ditties are nice enough, but shame about the strange squeaky and gronky Synthia sounds used. A better jukebox style prog is the D-Mob Musicdisk, containing 10 deeply house toons, random 'funny' sprites bongling around the place and four oscilloscope style meters for the four voices on the Amiga. Picturewise, the best animations this month are a bunch of wicked Videoscape animations from the prolific Tobias Richter, with subjects including Star Trek, Star Trek and sometimes Star Trek. But they're good to watch – especially if you've got 1Mb to play with. But the proliferation of Star Trek may not seem such a bad thing when you consider the alarming increase of digitised bimbos: here we have Debbie Gibson, Madonna, Cher (and Cher alike), and the Tufty demo which features every pop and rock bimbette of the past decade. These demos are sort of machine versions of the popular vids, containing the sound from the record and a slideshow of pics.

AMIGA

Make The Break is available from Martyn Brown (Spadge), 25 Fairfield Mount, Ossett, West Yorks., WF5 0TE. Tel: (0924) 265593. The X-Out Demo, the Intros Disks, D-Mob MusicDisk II, Science 451 Megademo, Classix 2, and animations by Agatron/Tobias Richter are all from 17 Bit Software, PO Box 97, Wakefield, WF1 1XX. Tel: (0924) 366982. Debbie Gibson and the Deathstar Megademos come from Friends Of The Amiga (FOTA), 53 St Marks Road, Canvey Island, Essex SS8 9NJ.

ATARI ST

The Madonna and Cher video demos are from Goodman PD, 16 Conrad Close, Meir Hay Estate, Longton, Stoke On Trent, ST3 1SW. Tel: (0782) 335650. Damage Incorporated's super little Acieed Demo and Oxygene IV (or is it the theme to Brookside? We can never tell them apart) are from HQ, 3 Jubilee Court, Belper, Derbyshire DE5 1NN.

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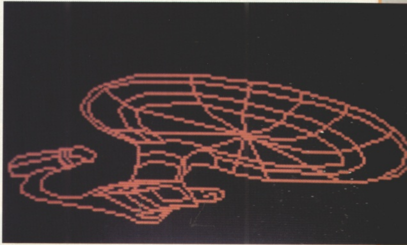
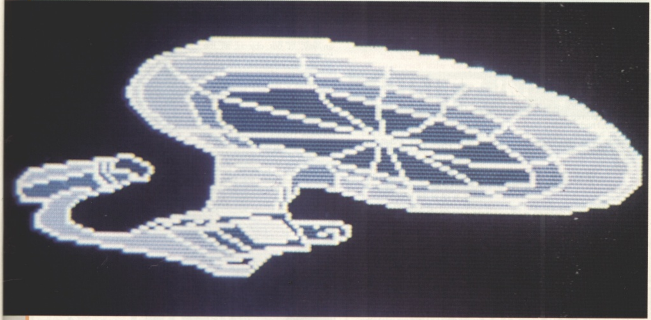
GraFix

Following on from last month's toe-dipping into the third dimension, pixel impresario Phil South cocks a snook at the real thing.

Pretend 3D using sprites is okay for the track or field, but when you take to the air there's only one way to do it, and that's REAL 3D. Any flight simulator worth its salt uses it, and we fly through it admiring the view, but how many of us really know how it works? Anyone who reads this, that's how many...

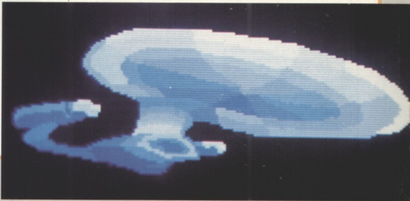


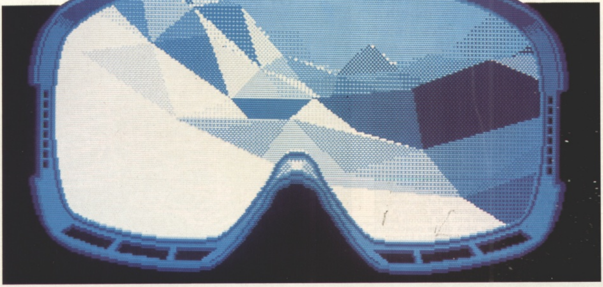
Three-dimensional objects are usually generated by points in space, joined by lines. These were originally just plain lines on the screen, due to the way early vector displays operated. Instead of scanning the lines back and forth on the screen, the displays just drew the lines on the screen with the photon beam! Lines which described the back of the object were removed to clarify the shape – a process known as Hidden Line Removal.



Eventually, with the advent of small computers, hidden line 3D objects were arbitrarily filled with colours, to give them the look of a solid object – even if the 'shadows' were inappropriate and didn't move. But the algorithms were so slow that there wasn't a lot of processor time left for shadows.

But soon it became possible to show a 3D object in motion, with real lightsource shading, which altered relative to the position of the object. As algorithms improve, along with programmers' knowledge of the 16-bit machines, it will become possible to show almost perfectly rendered objects moving in real time.





PIXEL PATTER

Solid 3D is a weird subject, as the graphics involved owe less to drawing technique and more to programming. The only artistic considerations concern object design, so demonstrating the point this month proved problematic. Fortunately, I had a leading expert on 3D at hand to illustrate the problem in words: Mike Singleton, creator of **Midwinter**.

Mike, let's begin at the beginning... how do you start? What do you begin with?

"Almost always with my games it's a case of technique first with the game following. It's not the only way you can work it, but doing it that way you know that you can do what you've said you can do. You can go back as far as **Lords Of Midnight** for that. When I first suggested the idea in September '83 they loved it, but the big question was whether graphically it could be done. So before any game design was done it was a case of exploring the graphics techniques that would go into it."

And the same is true of Midwinter?

"Yes, once you're familiar with a particular machine, you've already got some pointers as to how to plonk stuff on the screen quickly. You can go to great lengths, making sure everything's as streamlined as it can be, and doing lots of analysis in terms of how many 't-states' each operation takes. You can get 50-100 per cent speed increases that way."

You've sped up your graphics by making your objects tell the processor what they're doing, haven't you?

"We've got a lot of new stuff. We've got polygon drawing routines for each colour, so where normal programs have just one polygon draw routine, we've got 16. There are lots of mathematical tricks you can do, once you understand what's going on. I never thought I'd need A-level maths again, but sure enough I use sines and cosines every day. We've got our own special format to describe solid objects, a lot of the information is pre-calculated, so you don't have to do much analysis in run-time itself. One of the things which makes our system faster is that we've discovered something more primitive than a point. What we did was to divide every point in an object up into three components, one in the x axis, one in the y and one in the z. For example if you've got a cube, you'd normally store that as eight points. On our systems you'd do it as three 'axioms', and rather than rotate all those points, we rotate the axioms, and then we add them together again afterwards. So instead of doing lots of multiplications we're doing lots of additions, which is much quicker. There are other things that are pre-calculated, like for doing the lightsource shading. You have to know the 'normal' (a line going out from 90 degrees from a face) for a face of the object to calculate the shade it should be, as it tells you how the light bounces off the face if you know the direction the sun's in. The shade of the face is the cosine of the difference in the two angles... anyway, in our objects all the 'normals' for each face of the object are already worked out. The same with sorting which objects and planes are closer to the 'camera' on the landscape, and sorting out which planes you can actually see. The rotations are all done simply by addition. Printing the faces in the right order is usually a horrendous problem. The way you're supposed to do it is to do what's called a 'depth order sort' which essentially means that you look at the scene, and you work out which faces are furthest away and print them first. Then you print the ones that are closer to you last of all. You could end up with checking 100 faces with 100 faces, which is something like 10,000 checks! If you want to keep it running at some kind of decent speed, you have to do it differently. We've cut out most of the depth order sorting. In the hills themselves, because there is some regularity to it, the grid pattern is regular. There is some order there, as to which faces come first and which next. We use the grid system to tell which bits are behind what, so for the largest object the landscape, we've got no depth order sorting at all, it's all built into it."

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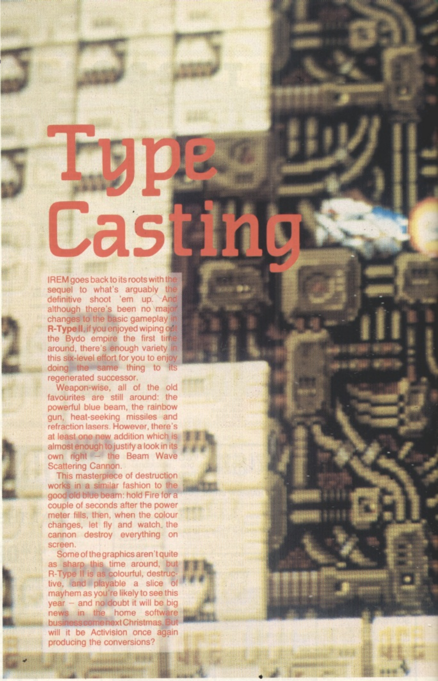
A real sequel from Irem, plus a couple of shooting 'tributes' caught Brian Nesbitt's eye when he visited the recent Amusement Trade Exhibition.



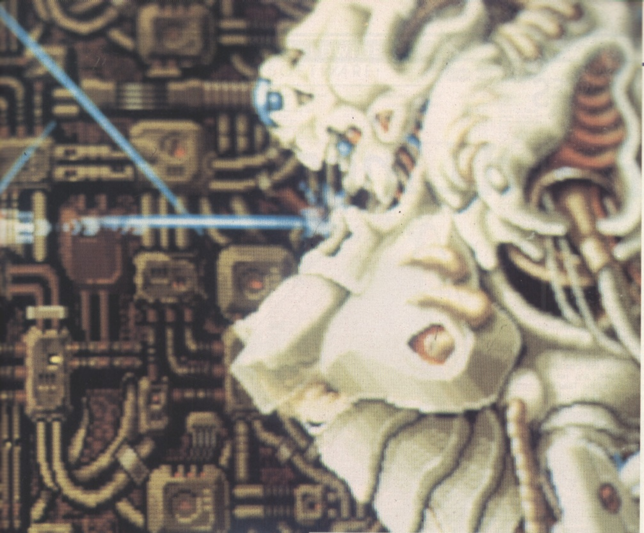
Type Casting

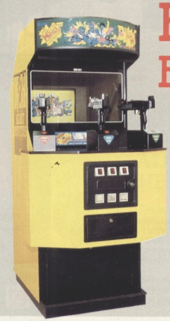
IREM goes back to its roots with the sequel to what's arguably the definitive shoot 'em up. And although there's been no major changes to the basic gameplay in **R-Type II**, if you enjoyed wiping out the Bydo empire the first time around, there's enough variety in this six-level effort for you to enjoy doing the same thing to its regenerated successor.

Weapon-wise, all of the old favourites are still around: the powerful blue beam, the rainbow gun, heat-seeking missiles and refraction lasers. However, there's at least one new addition which is almost enough to justify a look in its own right – the Beam Wave Scattering Cannon.

This masterpiece of destruction works in a similar fashion to the good old blue beam: hold Fire for a couple of seconds after the power meter fills, then, when the colour changes, let fly and watch the cannon destroy everything on screen.

Some of the graphics aren't quite as sharp this time around, but R-Type II is as colourful, destructive, and playable a slice of mayhem as you're likely to see this year – and no doubt it will be big news in the home software business come next Christmas. But will it be Activision once again producing the conversions?

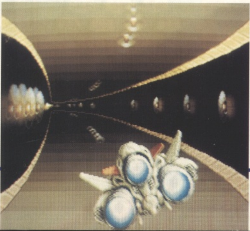




Beastly Business

UZI ENVY strikes again, this time with SNK getting in on the act, producing a death-dealing blaster with not two, but three (count 'em) cabinet-mounted weapons – **Beast Busters**. As the title suggests, the action revolves around destroying the undead – ghouls, zombies and the like – with little variation from the Wolf/ Thunderbolt theme.

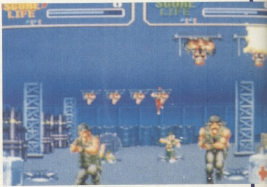
Level Two however, is worthy of a special mention: a graffiti-covered train slowly pulls into an eerie tube station, the doors draw aside and the ugliest collection of monsters and ghouls spills out, firing everything they've got. There's also a splendid river sequence where your bullets splash into the water taking out the leaping piranha fish.



Hard Lines

IT HAD to happen really... Sega has joined the ever-growing ranks of Operation Thunderbolt 'fans' with the release of its own two-gun shooter, **Line Of Fire**. There's not a lot of deviation from the original to report either, other than the unlimited ammunition and a classy OutRun-style progress report after each level, showing a jeep moving from battlefield to battlefield.

The neat aerial dogfights towards the end are enjoyable, but I couldn't help gaining the overall impression that Line Of Fire was both slower and not quite as playable as the Taito titles from which it takes its inspiration.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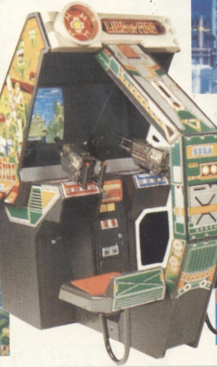
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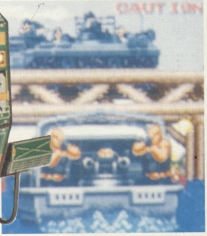
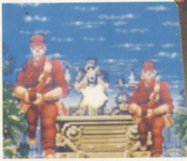
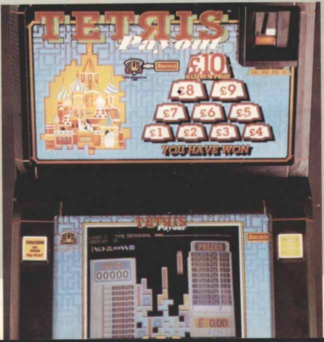




Roubles From Heaven

ALL THAT time spent fitting mis-shapen blocks together can at last be put to good use, as Barcrest has released **Tetris Payout**, a gambling machine based on the Russian classic. The stakes are high – there's up to £10 to be had by those who can amass a whopping 115,000 points, but if that seems a little too much, a mere 6,500 will put you among the lower earners.

As you'd imagine, it costs a little extra to make yourself eligible for this kind of dosh, but those of you who don't feel quite ready to chance half a quid on the falling squares can always check out the 'practice' level which costs a more reasonable 20p.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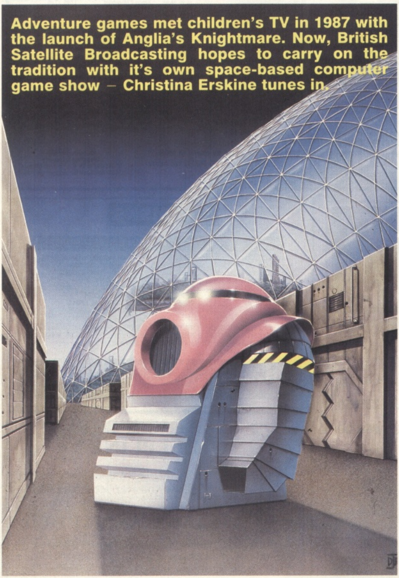
WATCH THIS

Adventure games met children's TV in 1987 with the launch of Anglia's Knightmare. Now, British Satellite Broadcasting hopes to carry on the tradition with it's own space-based computer game show – Christina Erskine tunes in.



Realism is a much overused word in computer gaming. Few flight simulators truly let you suspend disbelief that you are piloting an aircraft. A fast and furious shoot 'em up might get the adrenalin going but you couldn't really believe you were hurtling towards the planet Zog in earth's last surviving spaceship, could you? Forget adventurers who probably do believe in trolls and hobbits, since this is a medical problem rather than a programming challenge.

But things might be different if your monitor filled the whole of the bedroom wall instead of the standard 12/14-inch screen. And if you looked from side to side, that was taken up with outer space (or whatever) as well. And if game characters were life-sized and actually came up to you and spoke to you. And if you were sitting in a proper life-size model of a space shuttle cockpit instead of a chair or the floor.

This is the challenge which **The Satellite Game** intends to address. It's not a computer game as such, it's a television programme, but it aims to recreate an arcade adventure as realistically as possible so that its lucky contestants can take part in a life-sized game environment.

The Satellite Game has been commissioned by the forthcoming network, British Satellite Broadcasting (BSB). It's due to begin transmission when BSB itself is launched this spring, with 30 episodes in all to be shown in the series.

The Satellite Game has been created using a mix of computer technology, TV techniques, real actors, robotic models and miles upon miles of videotape. The inspiration behind it is Tim Child, founder of Broadsword Television, who also developed **Knightmare** for Anglia TV a couple of years ago.

REACHING FOR THE STARS

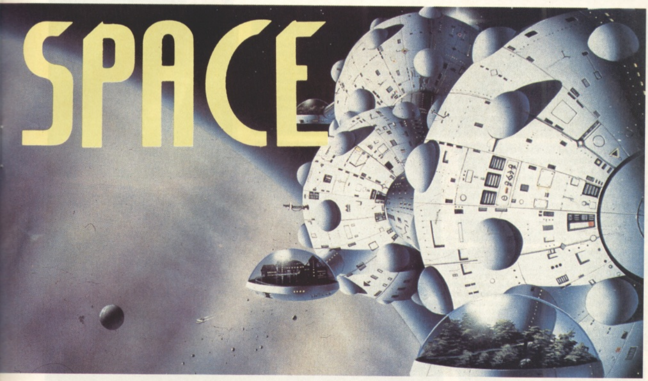
"Knightmare had a 'middle earth' setting, so when BSB commissioned an interactive adventure, it seemed appropriate to take on the next most popular scenario, the science fiction setting – especially since it would be going out on satellite TV," explains Tim.

"Where Knightmare was an illustrated text adventure, The Satellite Game is a full-blown arcade adventure. Like a flight simulator, it's a graphic 3D environment." The Satellite Game takes place on a satellite cum bomb with Earth's name written all over it. The contestants must guide their tame droid Larry through the mazes of the satellite into the central core to defuse the bomb.

Knightmare ran directly from computers behind the scenes, but Broadsword is transferring all its

▶ Larry The Droid, the 'star' of the show who takes over where the hooded contestant left off in the previous TV computer game, Knightmare.

SPACE



► The Galactic Guardians satellite bomb circles the Earth, patiently waiting for the launch of British Satellite Broadcasting sometime in Spring.

computer-generated animation and backgrounds to videotape. It is the videotaped sequences which will be played back to the contestants on the large monitors, and they will also have a small monitor in their 'cockpit' to view. "The nearest thing I can compare it to is an interactive video training film," Tim continues. "The film plays and at certain points throughout, you make choices about the next direction to take or action to perform. By banking up video recorders, we can virtually 'goto' anything without delay."

The computer technology comes mainly from two companies, Travelling Matte, and Incentive, which should be familiar to readers as creator of **Graphic Adventure Creator** and **Driller**. Indeed it was seeing Driller on the PC which led Tim Child to contact Incentive and commission work in a similar style for The Satellite Game.

Recent Incentive releases, such as Driller and **Dark Side**, have been developed using a programming technique which Incentive calls **Freescape**. This is a way of creating 3D filled vector graphics in realistic perspective and viewable from any angle – without using up massive amounts of memory. There's a slight loss of speed, but Incentive has always ensured that this hasn't adversely affected gameplay. The results are effective – and atmospheric.

Incentive customised Freescape to comply with the parameters required by The Satellite Game – modifying it, for example, to fill the monitor screen – and in-house programmer Paul Gregory has developed six arcade sequences, which form perhaps 20 per cent of TSG's action. Incentive boss Ian Andrew reckons these sequences will take up perhaps two minutes of gameplay in each 25 minute programme. The programming has all been done directly on to an Amiga 2000 with a 68020 co-processor, because of its TV compatibility via **Genlock**.

Travelling Matte's involvement has been as designer of the game's entire layout as well as programmer of the computer-generated graphics. The team planned the layout, nature and dimensions of the 'real-life' sets, which were to contain props and actors, and created the graphic detail on a computer to be superimposed on to the sets (see **The Thin Blue Line**, overleaf).

This mixing of electronic background and real-life sets is a very exact science. "We had to calculate what the TV camera would see at any given angle, and impose all those geometric parameters on to the electronic representation of the set. They had to be a precise match," explains Robert Harris of Travelling Matte.

SO WHAT'S THE STORY?

Set in the not-too-distant future, The Satellite Game has the Guardians of Galactic Integrity sitting in judgement over mankind's eligibility to join the Greater Galactic Club.

Their verdict is that not only are we utterly unsuitable for membership, but that stringing us up will be the only language we understand, and so a gigantic bomb, the Enigma satellite, is dispatched to nuke the Solar System.

The game opens with each team aboard a space shuttle about to land on Enigma. If the team can make its way through to the central core of the satellite, it might be able to defuse the bomb before it explodes.

The team has two allies: Larry the droid (voice by David Learner, who was Marvin the Paranoid Android in **The Hitchhiker's Guide To The Galaxy**) and CoCo the command computer (voice by a Canadian actress, Freyja Westdal). The players must direct Larry through the tunnels, rooms and mazes that make up the playing area. CoCo will dispense advice to the contestants as they proceed through the levels.

In their journey, players will meet up with characters who may help or hinder them, and take over movement control themselves in the Incentive-produced arcade sequences.

"The Satellite Game isn't just a science fiction game, it's also a satire," explains Tim Child. "In the game, the aliens have been trying to find out about mankind, but they've been doing it solely by watching Earth television, so many creatures created by Enigma to confront the players are copies of TV stereotypes – air stewardesses, policemen, robotic monsters, etc."

These android characters are played by (real) actors. They include Margarina the cook, whose recipes never turn out as expected; Eve, who bears a passing resemblance to a Sindy doll; Carmen, who is dressed as an air hostess; Yvarth, a weary 'superhero' type and two policemen, both played by the same actor: PC39 is a traditional British bobby, while Patrolman 345671 is a fast-talking American cop.

ART FOR TSG'S SAKE

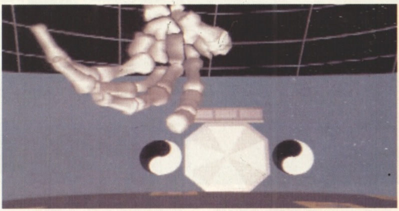
Fantasy artist David Rowe created over 50 graphic backgrounds for Knightmare, and developed airbrush artwork of the Enigma satellite and orbiting space station, plus links between animated sequences for The Satellite Game.

David has a computer art pedigree second to none. As well as package artwork for Electronic Arts' **Ferrari Formula One** and Mirrorsoft's **Dark Castle**, he is known for his covers of charity compilations such as **SoftAid** and **Off The Hook**.

His first computer-related covers were for Quicksilva in the days when it was an independent company run by Rod Cousens. Cousens and David Rowe were at school together and it was Rod who called up his old friend when Quicksilva had a product to release – **The Chess Player** – and no picture for the inlay.

▶ David Rowe (right) the face behind the static graphics.

▶ The Hand Of Fate game sequence (below).



The company used an IBM PC connected to **Matisse** and **Supernova** graphics generators. Matisse is a 32-bit device, with 12Mb RAM, incorporating a painting program and 3D rendering tools. It's faster than the similarly-specified Supernova, which was used to create the graphics in Broadsword's previous collaboration with Travelling Matte, Knightmare.

Travelling Matte created about 10 separate locations for The Satellite Game. The precise number is difficult to calculate, since you can explore to your heart's content. In the kitchen, for example, you could go inside the kettle. Is the kettle now an eleventh location? Aside from the kitchen, there is a garden, several forms of maze and the corridors. It's in the corridors that the players will move from Travelling Matte's hi-res graphics to Incentive's Freescape-based sequences for a bit of shooting, and dodging.

This part of the game is joystick-controlled. Each of the three contestants has a joystick – one controls up/down, one does left/right, one fires. Manufacturer Euromax has had to customise the joysticks especially for The Satellite Game, with 70-foot-long leads connected to the main computer off set.

CORRIDORS OF POWER

Incentive's locations will take the players through twisting octagonal corridors (designed, of course, to match the dimensions of Travelling Matte's octagonal corridors precisely), on to the exterior of the Enigma satellite, into areas that are mined and up to passages that are apparently blocked. Along the way, they will encounter plenty of malevolent moving objects, curious hieroglyphics and a series of Yin/Yang symbols which act generally as signposts and occasionally as switches.

Since filming is going on now for The Satellite Game, The One has been asked not to give away any details of how to solve the visual puzzles (so if there are any The Satellite Game contestants reading this in the hope of learning some gameplay secrets, you might as well turn over now).

Suffice it to say that Broadsword is mindful that players will come under pressure. "With a computer game at home, you have as many chances as you like to get into it and try out different solutions to the puzzles. TSG's contestants will have to get as far as possible within a time limit." says Tim. For that reason, the puzzles within The Satellite Game are not too obscure.

Incentive has also developed the sound to light device which will be used to represent the voice of CoCo, the players' command computer and ally. A kind of light synthesiser, the screen will flash patterns, synchronised to the voice, whenever CoCo speaks. As well as being simply a special effect, the light synthesiser will provide the TV mixers with something to cut to, in order to vary the shots for viewers.

Finally, Incentive has built an extensive series of options into the program – for the producers, not the contestants. Behind the screens, Tim can change a number of settings within the game to achieve the right balance of playability, without having to ask Incentive to reprogram anything. These parameters include making objects destructible or not, the number of shots required before a certain object is destroyed, whether particular objects will appear or not appear in various sequences, and which puzzles will be incorporated into which level.

What the players see from their cockpit is different from the resulting TV programme. During filming, the options presented to the players to advance the game are 'genuine', and to minimise time delays, Broadsword will 'goto' different videotapes held in different video machines. However, there will inevitably be pauses in the action – not only for different game phases, but all the usual TV hold-ups: checking lighting, camera positions, actors' costumes and make-up.

By the time the viewer watches the finished programme, the action will appear seamless and the pauses edited out. "Certainly what happens on set will be 'cruder' if you like, although I wouldn't want you to think that by 'cruder', I mean the contestants will have a terrible time and that nothing will work. It's simply that having assembled all the possibilities and permutations of the adventure on tape, we are playing it back to the kids, and they are in effect choosing how much of it gets shown," says Tim.

PULLING THE RUG

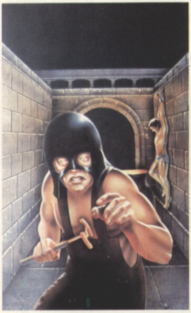
The design and most of the landscapes and interiors for The Satellite Game have been created by Travelling Matte, using an IBM PC hooked up to **Matisse** and **Supernova** graphics generators. Travelling Matte used the Supernova extensively in Knightmare.

The company specialises in interactive graphic techniques and is currently working on creating a fantasy drama in real-time, using laser disc technology to hold the computer-generated backgrounds.

BROADSWORD: A CUT ABOVE THE REST

Broadsword Television is an independent company set up in 1987 by Tim and Sue Child. While still head of news for Anglia TV, Tim had created Knightmare, the TV adventure game which first put contestants into a computer-generated adventure environment. Knightmare ran for three series and was networked across the ITV regions. The idea of Knightmare was to give players and viewers the impression of taking part in/watching a full-size real-life adventure game.

After seeing Knightmare, BSB commissioned The Satellite Game. However, Broadsword has also made two documentaries for BBC, and hopes to move into drama production in 1990.



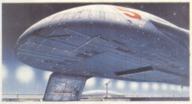
► Knightmare: the genesis of TV adventure gaming.

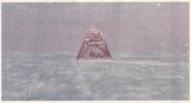
ADDED INCENTIVE

Work began on Incentive's proprietary Freescape system over three years ago, and the first 'Freescaped' game, Driller arrived in early 1988. Freescape produced solid 3D vector graphics, with the distinguishing characteristic that they could be viewed at any angle and still be portrayed realistically. Its other big talking point, which is of only passing interest to The One readers, is that all this geometric dexterity was available on 8-bit computers.

Driller was followed up by Dark Side in late 1988, which was faster and added more arcade elements and was in turn succeeded by **Total Eclipse**.

Incentive has been working on The Satellite Game for around six months, and has also just begun development on **Castle Master**, another Freescape-based game which will be published by Domark in the spring.





THE CONTESTANTS

Broadsword sent out 500 application forms to would-be team leaders, and 60 teams of three people each were invited to Broadsword in Norwich to audition. All the entrants were aged between 11 and 16, and had to demonstrate that they were good games-players, with an ability to work as part of a team in the audition. From the audition, Broadsword whittled the 60 down to a shortlist of 30 teams – this being the maximum needed in 30 episodes.

Judging from Knightmare, Broadsword reckons about 20 of these teams will actually get to play the game on TV. The first of the shortlisted teams begins filming this month .

A SQUARE DEAL

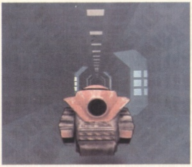
British Satellite Broadcasting was set up in 1986 by a consortium which included Richard Branson's Virgin Group and Amstrad, although these two, like the other founding companies, have since sold their shareholding. BSB will broadcast on all five of the channels allocated to the IBA by the European Broadcasting committee; the channels cover music, comedy and fashion for a teenage audience (The Power Station); sport, particularly British events and minority sports (Sports Channel); lifestyle, a dedicated movie channel and general family entertainment and children's programmes on Galaxy.

It is on the Galaxy channel that The Satellite Game will be broadcast. The Satellite Game was the first children's programme specifically commissioned by BSB, and will be included in the schedules from the very beginning.

Unfortunately, BSB is still unable to say exactly when it hopes to start broadcasting. Problems with one of the decoder chips have already led to the launch of the network being postponed from 1989 to this spring, but an exact date has yet to be announced.

BSB is much associated with the 'squarial' satellite dish, but in fact any dish with circular polarity and an ability to focus on the BSB satellite is suitable. Buyers will need a decoder as well as the dish, and the Movie channel will incur a monthly subscription.

Larry explores Death Park.



Larry The Droid begins his journey through the Octunnel.

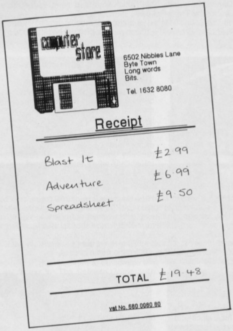
THE THIN BLUE LINE

Remember several years ago, TV presenters and actors (often Lesley Judd on Blue Peter in a quiet week, or TV adaptations of fairy tales) would demonstrate how the 'special effects people' could make them appear to be walking on wacky backgrounds, or to be only six inches high? And how every time this happened, there would be this fuzzy blue aura surrounding them and the screen, and every so often, Lesley's hand might disappear into this blue haze? Well, the technique has improved considerably since then.

What happens is that the TV actor is walking around a set which has been painted a standard 'Ultimat' blue. A picture, which can be computer-generated or simply filmed from somewhere else, can then be superimposed on to this blue set, and will 'fill' anything that is that shade of blue. Anything that isn't blue, such as Lesley Judd, will appear as normal.

If the scenario required the actor to, say, sit down, then a real prop would be needed, since you can't very well act out reclining in an armchair if there's nothing there. But if this armchair were an integral part of the background (say it's actually your flight deck console in the finished film) waiting to be overlaid on to the blue set, then the real armchair is painted blue as well, and must be made to exactly the same dimensions as the one in the background film. The actor sits on the blue chair, the flight deck console of identical proportions is overlaid on top and hey presto, the actor is sitting at the flight deck. If your dimensions don't match, that's when you get fuzzy blue bits.

WARNING



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THE EIGHTIES: A DECADE. PART TWO

C-D

CAMPUTERS. A bit of a limp-wristed name for a company you might think, but it actually stood for CAMbridge comPUTERS (or words to that effect). This company's two-pence worth in the argument over which home computer to buy was the grey-cased Lynx (which has absolutely nothing to do with the recent Atari hand-held of the same name). Unfortunately, in what was rapidly becoming a Sinclair-dominated marketplace, tuppence wasn't enough to guarantee success.

CAPCOM. Competent coin-op manufacturer of Japanese persuasion. Its catalogue of change-eaters includes 1941, 1942 and 1943 (a series of vertically scrolling shoot 'em ups), Ghosts 'n' Goblins and its sequel Ghouls 'n' Ghosts, Commando (starring the appropriately named crack commando Super Joe Crack), Street Fighter (a mediocre beat 'em up with one neat feature: pneumatic buttons to bash), Black Tiger, Bionic Commandos, Forgotten Worlds, Last Duel, LED Storm (similar to Last Duel), and Mad Gear (similar to Last Duel and LED Storm). By the way: it stands for CAPsule COMputers.

CARVER, BRUCE & ROGER. Perhaps better known as Access, this dynamic duo's impressive list of releases includes Beach Head (and its sampled speech-laced sequel... "MEDIC! I'M HIT! DON'T SHOOT ME!"), the controversial Raid Over Moscow, the Leaderboard series, Tenth Frame and, more recently, Echelon. The boys are currently working on a tank simulator entitled Heavy Metal, which is due for release in the coming months from US Gold. And to think that this is the same Bruce and Roger Carver who wrote for Neutral Zone all those years ago...

CASCADE. Not to be confused with the store full of 'funny' toys (like jumping clockwork willies) of the same name in London's Oxford Street. The Cascade software company's memorable debut was that classic collection of fun and games – Cassette 50 (With FREE Digital Watch). It makes you wonder what the programmers of those BASIC wares are doing now... Its real debut was an Air Combat Emulator, ACE, followed by its equally entertaining sequel, ACE 2, while the Return Of The Jedi-inspired shoot 'em up Sky Runner provided intense, short term entertainment. Perhaps Cascade's most notable release was its game-of-the-record, the record being Paul Hardcastle's Number One smash 19. It was supposed to appear in two parts – an arcade game and a text adventure, but the only part to ever appear was Part One: Boot Camp. Sadly, Cascade is no longer with us.

CBS. One of the first 'outside' entertainment companies to dip its toes in the turbulent computer entertainment water. For a while the massive multi-media conglomerate distributed Epyx software in the UK, but its most notable achievement was the ColecoVision console, which expanded into the Adam computer system, but only ever really seemed to be memorable for its near-arcade perfect (apart from the absence of one level) version of Donkey Kong. Oh, and a quite decent reproduction of Zaxxon. And who could forget that stupid bloody Smurf game.

CD ROM. Always carried an air of mystique and incredibility, but all it means is the use of Compact Discs as a storage medium, making the possibility of playing your favourite films a reality. Well, almost. If CD ROM's so great, how come no-one's done anything great with it? What it really means is that those hundreds of uninteresting ideas that have already made their way onto memory-starved home computers will become bigger but by no means any better. It became hip to slip CD ROM into conversation towards the end of the decade. Even cooler at the time though, was owning a CD ROM for your PC Engine console. But that's another story.

CGL. Once official importers of Activision cartridges, CGL eventually entered the home computer fray with... with the (mumble) Sord M5. Who fell for its charms and actually bought one is anyone's guess. Actually, our Art Editor, Gareth Jones, owns one but has the good sense to keep it quiet and hides it under the bed. Silly sod – that's the first place we looked. CGL's only redeeming venture in this marketplace is its hand-held Game And Watch series.

CLASS. Whatever happened to it? The only truly classy outfit of the decade was Ultimate Play The Game. The team was more mysterious than the Masons, and how they produced such compulsive fodder was everyone's guess. Cookie, Pssst, Trans-Am, Jetpac, Lunar Jetman, Atic Atac, Underwurlde, the revolutionary Knight Lore... the list of rock-solid releases goes on and on and on until it stops. And then there are all those super adverts... Sigh. It's a shame they went and blew all their credibility by talking to the press. They now write for the Nintendo under their 'real' name of Rare, and the chances of things being what they used to be are about as likely as something very unlikely. What a pisser.

COMMODORE. Hardware manufacturer who's first success was the Pet (with later models designed by Porsche designers), which is fondly remembered for the classic Pet Invaders. Commodore's gaming breakthrough came with the VIC20 (which was called the VC20 in Germany as VIC means something rather rude), with a screen width of something like 22 characters (ie: cramped), 16 colours and four rather swish sound channels (which only Jeff Minter seemed to put to good use). The failure of the Ultimax (Commodore's answer to the console scene) was overshadowed by the success of the Commodore 64, a machine dear to the hearts of many on this magazine and no doubt gallons of 16-bit programmers worldwide. The SX64, a portable Commodore 64 with built in colour TV, was unreliable and uninteresting, as were the C16 and Plus 4 (named by one of Commodore's many ardent golfers no doubt). Since then the company's Amiga has become the its entertainment flagship, with a CD ROM-based console version rumoured to be appearing later this year.

COOKE, PETE. Once dubbed 'God' by CRL's Ian (Pot) B-Ellery, he never actually performed any divine miracles. But he did write some quite good games like Tau Ceti, Academy, and Micronaut One, and has recently finished coding Tower Of Babel for MicroStatus.

COMPUTER GAMER. Or Lamer, as it was known in certain circles. An unremarkable alternative to C+VG. And speaking of which...

COMPUTER + VIDEO GAMES. The first real computer and video games magazine was, quite coincidentally, Computer & Video Games. Born in October 1981, it featured adverts for Apple II games like Bill Budge's Raster Blaster, and had such editorial highlights as Chess and Reversi columns, and listings (remember those?), one of which was for your very own version of Space Invaders.

COSMI. Still going strong. Well, strongish. Cosmi's Paul Norman was responsible for some classic stuff, including Forbidden Forest I and II, Aztec Challenge, and Super Huey I and II. The company's latest release is Chomp – the 'abstract' adventures of a goldfish. And abstract's putting it politely.

CRANE, DAVID. Famous designer-programmer who was big in the early 80s with classics like Pitfall, Pitfall II, Ghostbusters and the Little Computer People Discovery Kit. Sadly, Dave faded into obscurity soon after – but then, with Ghostbusters selling around 2,000,000 units worldwide, his pocket probably didn't notice. He's recently written a new game called A Boy And His Blob for the Nintendo, which looks real neat and might make its way onto 16-bit. And then again, maybe it won't.

CROWTHER, TONY. The blonde bombshell's certainly put his coding skills about a bit. Our Tone's first port of call was Alligata (RIP), for which he wrote a couple of turkeys (like the text adventure Aztec Tomb). His more impressive works however, include the bizarre horizontally scrolling KillerWatt, and the Manic Miner-inspired Blagger, which was swiftly followed by a much more original and playable platform-orientated sequel: Son Of Blagger. And then along came Tony's first big hit... the AwayDay antics of Loco, a train-based shoot 'em up complete with rather swish parallax scrolling and a sparkling rendition of Jarre's Equinox. But itchy feet have to be scratched... Mr C popped around the corner to Gremlin Graphics, wrote Monty Mole, Potty Pigeon (which saw you dropping bird 'messages' on cars) and Suicide Express (a reworking of Loco with futuristic graphics and – gasp – speech) before making an exit. A brief spell at Quicksilva produced Black Thunder (yet another reworking of Loco) and the more impressive Gryphon (which didn't perform to well due to the appearance of a bug during duplication). The formation of Wizard Development to produce the offbeat arcade adventure William Wobbler was short lived, as old habits die hard and it wasn't long before he was back at Alligata, which resulted in Kettle. Since then Tony Crowther's rubbed shoulders with Ariolasoft (Challenge Of The Gobots) and Mirrorsoft (Bombuzal), but has now decided to settle down and do his own thing.

CRL. Computer Rentals Limited has certainly had its unfair share of ups and downs over the years, but somehow manages to keep on smiling through. In its time CRL's given us umpteen unusual licensed products, including The Highway Code, War Of The Worlds, and The Magic Roundabout (incidentally, the television series was imported from France, had the narration wiped from it and rewritten, so that the version you know and love on English TV probably has little or nothing to do with the original script!). Not forgetting (although maybe we should) The Rocky Horror Show, Blade Runner (licensed, as bizarre as it may sound, from the Vangelis soundtrack – NOT the Ridley Scott movie), Tubular Bells (licensed from the Mike Oldfield album and released through offshoot label Nu Wave – which also gave us Electronic Arts' rather odd but extremely entertaining IQ), Cyborg, and Oink! (licensed from the now defunct comic). Oh yes, and that tidy little 3D shoot 'em up Tau Ceti. Other affiliated labels to come from the CRL stables include the budget-based Alpha Omega (remember that hilarious version of Joust with the flying eggs?) and Actual Screenshots, which is still going strong today, with such delights as I Ludicrous and Lancaster.

DATA EAST. Oriental coin-op manufacturer. Its only reasonable releases that spring to mind are Karate Champ (arguably the beat 'em up that started it all), Kung Fu Master and RoboCop.

DATASOFT. This American company produced some fun stuff in its time. Hits and misses include Bruce Lee (hit platform game starring a pixellated version of everyone's favourite martial arts hero), Dallas Quest (a 'miss' adventure game based on the television series) and Conan (a platform game which despite being based on the hunky Arnold Schwarzenegger film seemed to have very little to do with it).

DENTON DESIGNS. Liverpool-based development team responsible for some quite innovative software, and who all worked on the ill-fated Bandersnatch and Psyclapse before Imagine's demise. Cosmic Wartoad, Nomad, Dante's Inferno, Infodroids, Bounces, The Great Escape, Mutants, Eco and Where Time Stood Still number among their best. The team eventually split into pieces, and as a result we've since seen StarGoose and Eye Of Horus.

DESIGN, BINARY. Another development team which fragmented Zippo, musician David Whittaker and a bit of Digital Image Design, who wrote F-29 Retaliator for Ocean. Glider Rider, Zub, Amarote.

DESIGN DESIGN. Yet another cult favourite development team, behind such greats as Halls Of The Things, Rommel's Revenge, Invasion Of The Body Snatchers, 2112 and KatTrap. Now called Walking Circles, the boys converted APB to home computer for Domark, and are presently writing a vector graphic-based piece for US Gold.

DINAMIC. The Spanish software producer's exports include Army Moves, Navy Moves and Game Over (remember the controversial nipple on the advert), which are soon to be joined by After The War.

DK TRONICS. Produced hardware add-ons for the ZX81 by the skip-load, but somehow found the time to release some cult classics – like Jumbly, Popeye and Minder.

DOMARK. Created in the Karl Marx Library in Clerkenwell Green, London. Launched Eureka with incentive of 25,000 for the first person to complete it. Since then Mark Strachan and Dominic Wheatley's company (horror writer Dennis is – was – Dominic's grandfather) has gone on to give us Bond licences started with A View To A Kill (and more recently Licence To Kill), Friday The 13th, Splitting Images (previously entitled Spitting Images until the television program complained), Spitting Image (the television program eventually consented but the result wasn't as impressive as the original puzzle game) and now a host of quality Tengen coin-op conversions.

DRAGON 32. And 64 for that matter. A very Welsh-sounding machine with a then unique (for home computers anyway) 6809 processor. An atmospheric 3D maze game called Phantom Zone was one of the few good things going for it, although Graftgold programmer Andrew Braybrook will probably tell you otherwise as it's where his home computing career began.

DUNN, DAVID. Talented musician who wrote a couple of tasty tunes for the 64, but has since disappeared. The title tune and in-game rendition of the Blue Danube for Firebird's 64 conversion of Elite is probably his most widely know work, although his title tune for The Fourth Protocol sounds nicer.

DYNAVISION. Produced Havoc (In Dynavision) for the 64. It looked like Zaxxon, but wasn't half as much fun, and is probably why the company didn't release anything thereafter.

Next Month our blast from the past continues with the rest of the alphabet . . .

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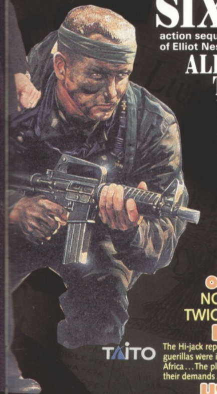

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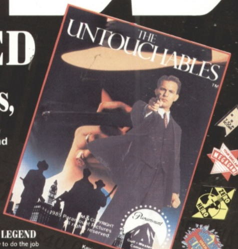
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